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Registered as a Newspaper for Transmission in the United Kingdom
FOR POSTAGE RATES SEE FRONTISPIECE
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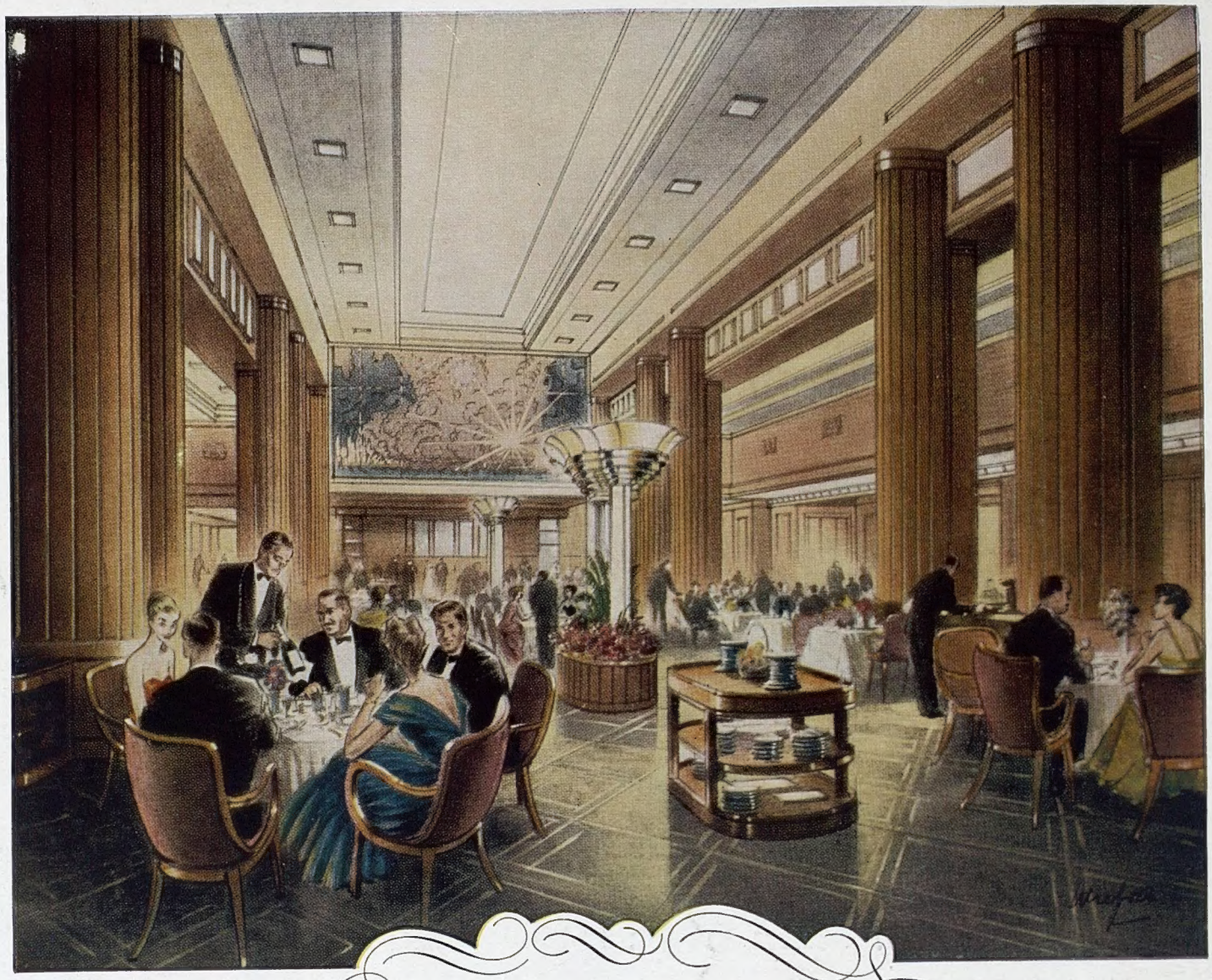

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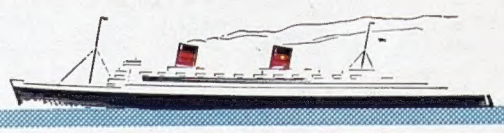

THE ''QUEENS'' — WORLD'S LARGEST LINERS

Volume CCXXVI No. 2942

The SPHERE, London, August 18, 1956

The SPHERE

with which is incorporated THE GRAPHIC

NASSER BOYCOTTS THE LONDON CONFERENCE—THE EGYPTIAN PRESIDENT MAKES HIS STATEMENT TO THE PRESS IN THE DISUSED CHAMBER OF DEPUTIES IN CAIRO: Surrounded by photographers and an audience of 300 newspaper representatives, the Colonel rejects the invitation to London and outlines his counter-proposal for "a broader-based" conference. He said that the purpose of this conference would be to reach an agreement on freedom of the Suez Canal, which would be registered with the United Nations. But he again insisted that the Canal belonged to Egypt and would not consider any suggestion for internationalising it.

To announce his reply in Cairo to the invitation to the London Conference on the Suez Canal, Colonel Nasser summoned a Press conference to the domed Chamber of Deputies building, which has not been used for Parliamentary purposes since the establishment of the Egyptian Republic. Rather surprisingly, the Egyptian President avoided strong rhetoric and quietly read a prepared statement in which he rejected the invitation. He said that he and his Government had for a time considered acceptance. But "threats showered on Egypt," among which was instanced Sir Anthony Eden's broadcast, had turned the balance. Instead, the Colonel put forward a counter-proposal for a larger conference than that invited to London. But beyond saying that such a conference would hope to reach agreement on the freedom of the Canal, the Colonel was vague. However, he did repeat his familiar, but historically fallacious arguments that the Canal belongs to Egypt and therefore cannot be internationalised. While he was speaking the twenty-two nations coming to the London Conference were deciding on their final policies for their delegates. (Besides Egypt, only Greece refused the invitation.) And British and French military precautions in the event of a breakdown of the talks were continuing. (Further pictures of the crisis are from pp. 240 to 245.)

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A FORMER LABOUR MINISTER MARRIES

A SECOND WIFE FOR MR. SHINWELL: The former Labour Minister of Defence is seen outside Marylebone Register Office with his bride, Miss Dinah Meyer, a City bank executive, after their wedding. Miss Meyer, fifty-four years of age, is of Danish descent and has lived in England for twenty years. Mr. Shinwell is 71. His first wife died in 1954. Mr. and Mrs. Shinwell are spending a fortnight's holiday in Amsterdam. The Prime Minister sent a message of congratulation.

A VICTIM OF TERRORISM

MISS DROSOULLA DEMETRIADES IN LONDON: The twenty-one-year-old Greek-Cypriot girl whose fiancé was murdered by E.O.K.A. terrorists answers questions put to her by the Press at the Colonial Office. She said: "The people in Cyprus do not want this terrorism and are fed-up with it." Miss Demetriades was flown to London with her family after she had condemned General Grivas and his followers in an open letter to a Cyprus newspaper. Her letter was also broadcast in the Greek bulletin of Cyprus Radio.

A NEW COMMANDANT FOR THE W.R.A.F.

INCOMING AND OUTGOING C.O.s MEET: A fresh file under her arm, Air Commandant Mary Barnett (left), the new Director of the Women's Royal Air Force, chats with her predecessor, Air Commandant Dame Nancy Salmon, at Adastral House, London, last week. Air Commandant Barnett has recently returned from a visit to W.R.A.F. units in the Far East, Middle East and Germany. Born in 1905, she has served in the women's air services since 1938, and was Deputy Director of the W.A.A.F. Dame Nancy Salmon is joining the John Lewis Partnership.

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A London Newslette

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Good Out of Evil.—Economic sanctions inevitably rally a nation behind its leaders when they indulge in international aggression. Hitler and Mussolini obtained their supreme authority from those causes. And often enough the possibility of more forceful reprisals has the same initial success, at least until the guns open up; and to-day all concerned are fully alive to the possible consequences of even a localised shooting bout. But strong measures taken to counter aggression may strengthen the hands of those who resist no less than those who offend. There seems no doubt that the Premier and some of his Government and of the Opposition have gained in stature as a result of the Suez crisis, and that the new *ad hoc* unity of our nation in the face of Nasser's actions has temporarily strengthened Britain in the eyes of the Western world and reduced to relative unimportance, *pro tem.*, the seriousness of our domestic trouble and internal bitterness. Of course, we must pay the bill some day. The measures and precautions we have taken are costly. They must have a retarding effect on our struggle against trade unbalance and inflation, and much that we have painfully achieved must be to do again. It is the same with France. Faced with a new peril, she has found herself in a new resolution and shed some of the party and national differences which have for so long kept her from her right to influence the counsels of Western Europe. Good will come out of evil if Britain and France can both learn lessons from this costly test. The first lessons to be learned will be that, in this era of history, life is a struggle for survival for individuals and for nations, and that survival is only possible if nations and families alike acknowledge the supreme need for unity in the face of competition. And the second lesson must be taken from the Book of Universal Wisdom. Men cannot change the world in a day. The supports of the old must be kept in being until the new are solidly built.

Time on Nasser's Side.—When the Americans "made history" in the resistance to aggression in Korea, they recognised that speed was the very essence of success. Their leaders remembered recent history—the occupation of the Rhineland, and so on—and realised how fearful had proved procrastination in the past and how greatly the search for formulas and the recourse to conferences had strengthened the hand of the aggressors, and swiftly turned an act of brigandage or a flagrant breach of international contract into a *fait accompli*, accepted as unalterable. The British Government, with its two great partners, has only partially accepted the lessons of recent history. A fortnight is a long time to wait for any successful results from rallying world opinion against Nasser, and, indeed, success is far from certain. Further still from certainty are practical steps resulting from unanimity. On the other hand, some important steps have been taken to prepare for more forceful and urgent (and very costly) action—and such steps necessarily take time—should in the interval Nasser further restrict the free passage of shipping through the Canal. There is no reason to expect that he will. The first vigorous response by America to the request of Britain and France to share in this new resistance to aggression must have come as a shock to Nasser and may give him pause, even if the whole country of Egypt is behind him. The public both in France and Britain have counted the cost and are behind their Governments in this resistance. They, indeed, are chiefly anxious lest the fatal reliance on formulas and conference should discount in the minds of their statesmen the vital importance of the time factor and the danger of delay in striking while the iron is hot. Every day that passes enables Nasser to improve his position in the world's eyes by promises, guarantees and sweet reasonableness.

Nasser's Dream.—As the fateful international conference which must decide the fate of the Suez Canal, or even of civilisation, sits in London, one may spare a thought to the fate of Nasser and of Egypt. Before, during and after his grabbing of the Canal Company, his dream obsessed and obsesses him of enthroning Egypt, with himself as Emperor, as leading nation in a united Arab Empire. He has been busy convassing the support of his most important and likely backers, and on paper, at any rate, has received encouragement. Among the Arab States also, no doubt he has found grounds for hope that his dream has approval. But some of the more enlightened and independent must surely have their doubts whether Nasser and the Egyptians, judged on their recent record, have shown fitness for that leadership. Dignity and independence have never been lacking in many of the Arab leaders and States, and they have often shown their ability to size up nobility and worth in men and peoples. Nationalistic ambitions have not reduced that ability, and memory is not so short with them as to obliterate the opinion widely held of the Egyptians and their leaders only two decades ago. And the record of Nasser, their present leader, over the past years does not suggest that here is a born leader of a dozen states with valued traditions and cleaner records. Nor does recent history suggest that the rebirth of Egypt has progressed far enough to justify her leadership of many proud races, some economically and otherwise stronger than her. Nasser's dream-throne is not solidly based.

"Solvitur Ambulando?"—I called the first days of August our "Ides of March," the fateful week which for decades we have approached with anxiety lest some crisis will interrupt or spoil our holidays. Often it is a weather crisis, more often than not a domestic, often enough an international. And this year we went off into the blue (if you can call blue), all sorts and conditions of men, strikers, M.P.

THE PRIME MINISTER SPEAKS ON SUEZ

SIR ANTHONY EDEN CONDEMNS "AN ACT OF PLUNDER": The Prime Minister addressed the nation on the Suez crisis over all sound and television networks. He said that the future of the Canal was "a matter of life and death to us all." Why could Nasser not be trusted not to interfere with Canal shipping under nationalisation? "Look at his record

self-employed, young and old, innocent and conscience-stricken, expecting the rain to rain on the just and unjust impartially, and leaving our desks littered with papers in the "for attention" file. On the sands and the links, the moors, the camping grounds and the fairgrounds we wondered how that desk and the world would look when we returned "bronzed and well" with empty pockets. Would the "in-file" be emptier or look less ugly, would our job be there, would the international clouds be dissipated, should we be able to buy petrol enough to carry us home? These thoughts and doubts grew stronger as the holiday proceeded. The weather was all too like the Ides of March. The first fine carefree rapture was inclined to scorn future uncertainties, to pack up its troubles in the old kitbag "not wanted on the voyage," and whether we decided to fly, drive, hitch or walk, we intended to rely on *Solvitur ambulando* as the happy issue out of all our afflictions. But desolate sea-fronts, flooded camping sites, abandoned spoilt meetings and the inevitable sense of frustration and disappointment which miserable holiday weather induces brought us back to our desks and benches with a general feeling that the long trek out and home had not solved any of our troubles and had added a few more to the list.

"The Twelfth."—No doubt there are gourmets still able and willing to pay for roast grouse in the fashionable restaurants in London and N

York. Cold storage is a wonderful invention and so is flying, even if the "crack of the rifle" is heard less frequently than of old at first light on the moors on "the Twelfth". It is not so easy as it was for the poacher with a gun to brown a young covey. Nowhere nowadays are the birds thick on the ground. As usual, the reports from the moors are discouraging. The breeding stocks were too low to produce good prospects of sport even on moors where hatching and breeding conditions were favourable. In many districts there have been serious floods. Nature, it seems, has an economic adviser to keep her wise to modern trends and to control output. For years past, grouse have been in decline. The great moors which used to be let at £5,000 or more a season are now dogged or walked over by syndicates paying peppercorn rents. If Nature were so exuberant as to produce one more of the old bumper years, such as 1915 or 1922, more grouse would die from disease the winter following than would fall to guns in autumn. For present-day economic conditions utterly rule out any adequate coping with a bumper year. The costs of beaters, keepers, loaders, ponies, dogs, with all the housing and transport problems they entail, are beyond the purses of all but a few (who may be very bad shots). But even if the money were available, skilled flankers, beaters, loaders and ponies are a vanishing race, and the lodges and bothies are falling into decay. "The Twelfth" still carries its echoes of thrill and competition, although "the Twelfth" to-day is shadow not substance. But the hills are where they stood before the troubles, as lovely as ever, and the bog-myrtle-scented air blows as sweet, and those who have legs and philosophy can still enjoy the hills and the air and the view and get a better appetite for luncheon, if a smaller bag.

"Via Dolorosa."—Plotting once more my long road north, I realise that this exercise is waste of time. It will be the same old *via dolorosa* which begins at Bawtry, leads through the Doncaster bottleneck and keeps one on the rack until Scotch Corner, and catches one again in its net of frustration between Edinburgh and the Queen's Ferry and in the bottleneck on either side of Killiecrankie. Oh Lord, how long? I should like to live long enough to use the Preston by-pass, to cross the Forth by a tube or a road bridge at Queen's Ferry, instead of by the long loop over Kincardine Bridge, and just for once to accomplish the journey to Inverness in comfort in two instead of three days' driving. When I look back on those days of mass-unemployment between the wars, I marvel at the short-sightedness of statesmen. Idleness, frustration, class bitterness and the dole were preferred to constructive and essential public works, and what that infamous stupidity has cost us since in human lives and money, in bitterness and frustration, is difficult to exaggerate. And some of the statesmen responsible have public statues raised to their memories.

Devon Discovers Shakespeare.—I enjoyed *Peterborough's* extract from a local paper in Devonshire, advertising the *Richard III* film as a spectacular attraction, directed by Laurence Olivier, and based on "the well-known novel by William Shakespeare." For my part, I acquit the local editor of ignorance of "what every schoolboy knows." It may be that he is only to be blamed for accepting and printing an inaccuracy in a blurb or trade advertisement. Many a living author whose plot or story has been filched by the film magnates would be thankful for even an inaccurate mention as a co-operator in a film attraction, or even to see his name in smallest print on the roll of co-operators. For the film magnates, like Nasser, have long since nationalised or internationalised copyright to that extent. I don't know how the Baconians would view the idea of Shakespeare as a novelist. Clearly the ignorant Warwickshire ex-butcher and poacher was incapable of poetry and philosophy, but all sorts of people might write novels. There was Byron's *Don Juan in America* and Nelson's *Emma* and Alfred Austin's *Pride and Prejudice*, and Thomas Hardy, a rough sailor who commanded the *Victory*, achieved that remarkable novel *Jude the Obscure*. Probably the Baconians will swallow Shakespeare the novelist as at least a welcome compromise, even if it means the billing of a name unknown to history and writ in water. To some extent this gaffe saves their Bacon.

THE OLD STAGER

IN NEXT WEEK'S ISSUE

A VISIT TO ST. KILDA

New Pictures and an Article by Tom Weir on Britain's Remotest Island

THE WELSH NATIONAL EISTEDDFOD

THE GORSEDD CEREMONY AT THE EISTEDDFOD: Archdruid Dyfnallt Owen, who is eighty-two years of age, receives the Hirlas Horn from Mrs. Megan Edwards during the first Gorsedd ceremony at Aberdare. 71,000 visitors attended the celebrations in the first four days of the week. They included 400 Welsh "exiles" from twenty-one foreign countries. The Eisteddfod pavilion held 10,000 people. The Bardic Crown was not awarded this year, as there were no entries of sufficient merit. It was to have been awarded for a verse play instead of the usual poem.

On left—

FOLK-DANCERS AT ABERDARE: A party of dancers from Portmadoc entertain the crowd before taking part in their contest. The Bardic Chair was awarded to Mr. Mathonwy Hughes, a journalist of Denbigh, North Wales, for his narrative poem entitled "A Wife."

THE ARCHDRUID DRAWS THE GREAT SWORD: At this point in the Gorsedd ceremony the Archdruid asks: "Is there peace?" Mr. Dyfnallt Owen is on the right of the group, who are standing on the Logan Stone. During the hour-long ceremony, which is held in the Bardic Circle, according to ancient ritual, the new Bards are initiated.

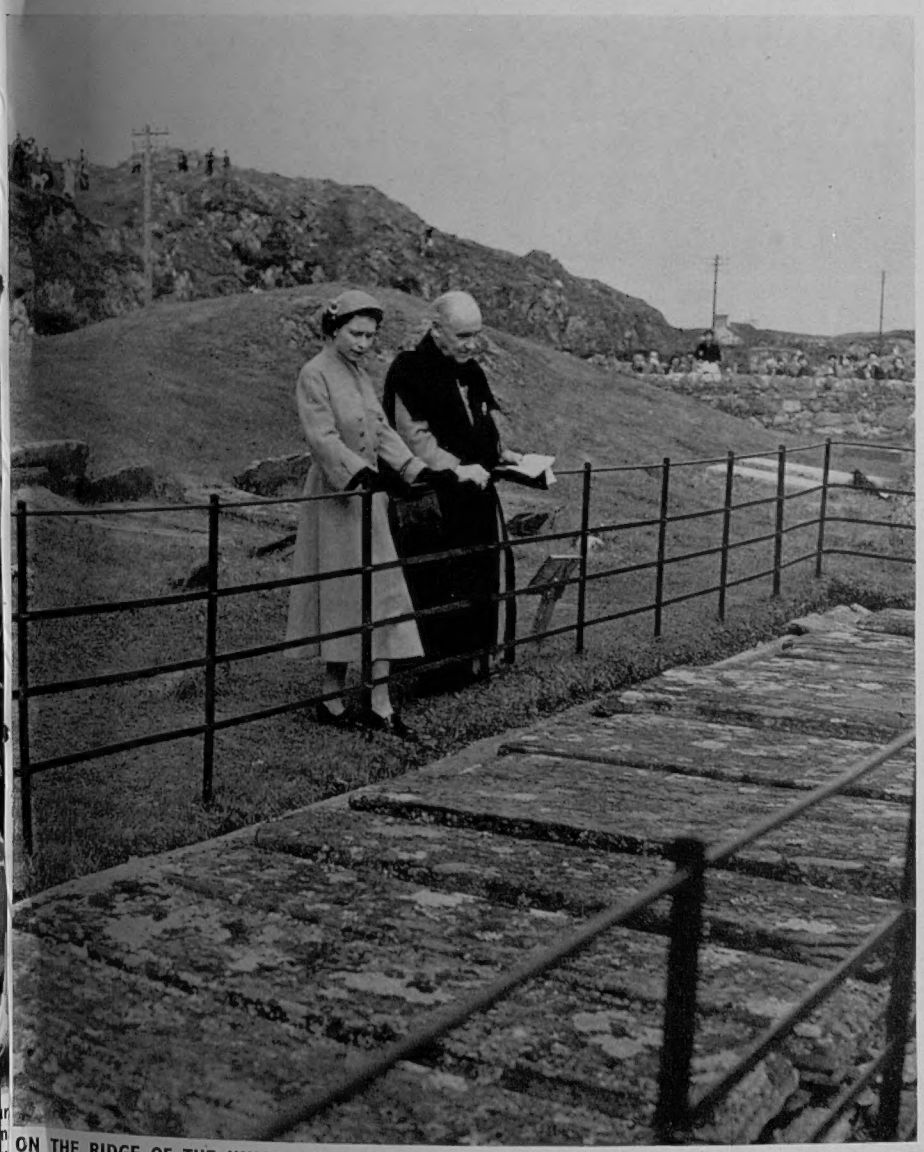
THE ROYAL PARTY IS WELCOMED TO THE ISLAND: The Queen is greeted on the jetty at Iona by Sir Charles Maclean, the Lord Lieutenant of Argyllshire, on her arrival last Sunday. Princess Margaret is stepping off the launch which had brought the Royal party ashore from *Britannia*. In her final approach the Royal yacht had converged on the course followed fourteen centuries ago by Columba, the Saint who came here to found the "cradle of Christianity" in the Western Isles. From the start of the Royal tour of the Isles *Britannia* ran into stormy weather.

THE QUEEN AT IONA

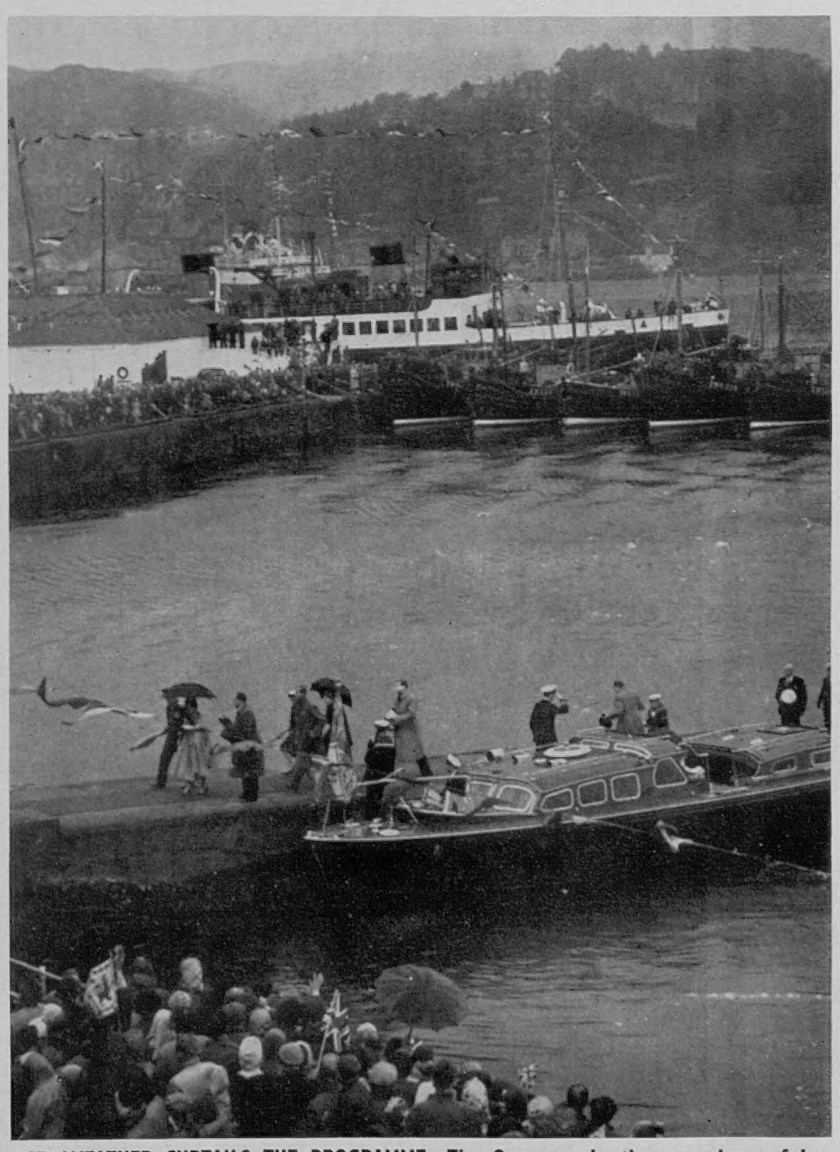
The Start of the Royal Visit to the Western Isles, which was Marred by Bad Weather

THE FIRST REIGNING MONARCH TO SET FOOT ON IONA FOR NEARLY A THOUSAND YEARS: Her Majesty, accompanied by Sir Charles Maclean, is followed by the Duke of Edinbur and Princess Margaret as she walks from the jetty to the Abbey of Iona. A large crowd of holidaymakers and visitors from the mainland had come to swell the islan population of 100 in welcoming the Queen. The last visit by a reigning sovereign to Iona was when Malcolm Canmore came here with his English Queen in the eleventh centu ON

"THE CRADLE OF CHRISTIANITY" IN THE WESTERN ISLES: The Queen leaves the Old Chapel. Behind her is the Very Rev. Dr. Charles L. Warr, Dean of the Thistle and Convener of the Iona Trustees, and Princess Margaret is in the doorway. In the left background is the eleventh-century Abbey of Norman design, which has been restored during the past twenty years by the Iona Community. The Royal party attended a service in the church. The sermon was preached by Dr. George MacLeod, the leader of the Iona Community.



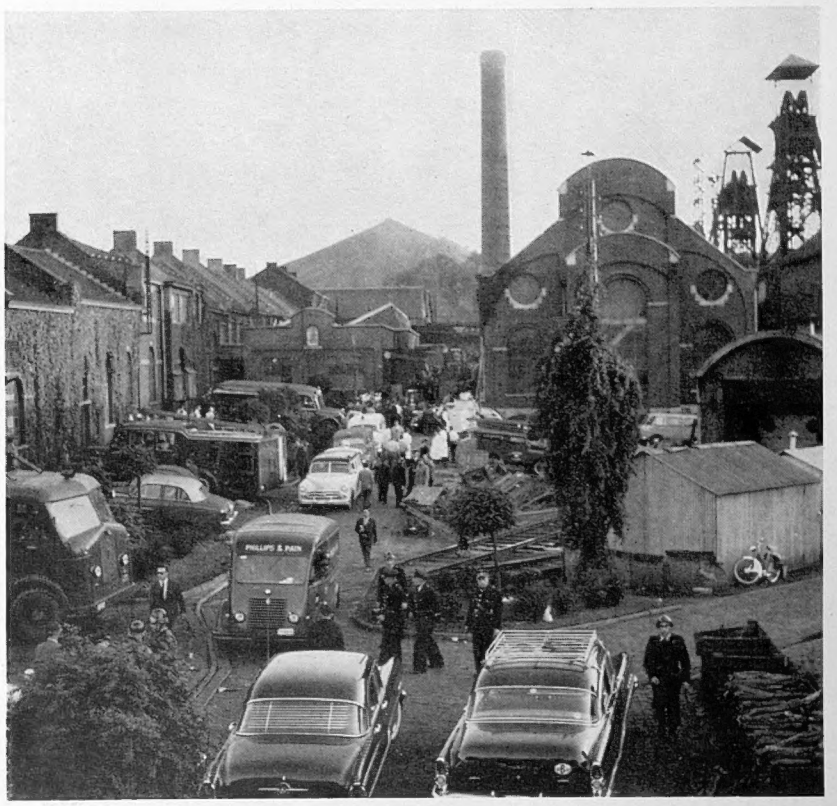
ON THE RIDGE OF THE KINGS: With the Very Rev. Charles L. Warr, the Queen looks on the gravestones of the tombs of ancient kings who were buried on this high ground in Iona. According to legend, Macbeth, and Duncan, whom he murdered, were among them.



BAD WEATHER CURTAILS THE PROGRAMME: The Queen and other members of her family go ashore at Oban, on the second day of the tour of the Western Isles. Here the stormy weather caused a cancellation of part of the Royal programme.

The Belgian Mine Disaster

Over 250 Belgian and Italian Miners are Trapped by Fire 3,000 ft. Below Ground



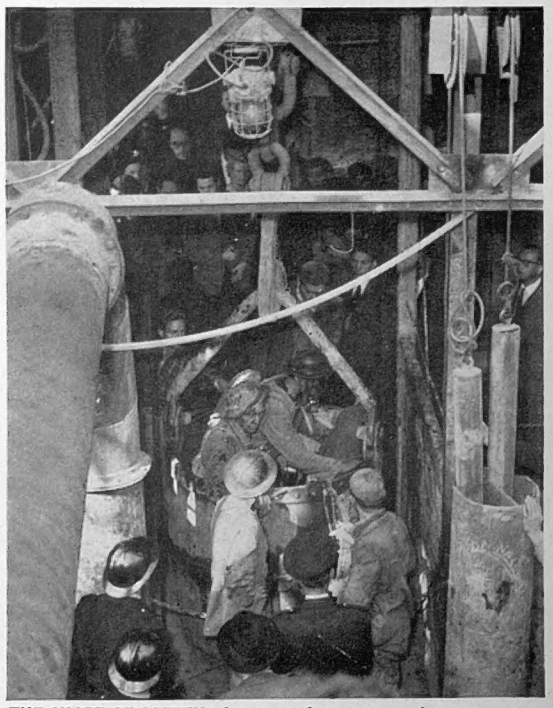
HOPE DWINDLES AT THE AMERCŒUR COLLIERY: Waiting ambulances and fire tenders block the narrow pathways around the colliery buildings at Marcinelle. 250 Belgian miners were still entombed below when the heat from the fire raging underground drove back the desperate rescue teams.

The terrible fire which raged through the galleries of the Amercœur Colliery, at Marcinelle, Belgium, entombing over 250 miners below the surface, was caused by a short circuit of an electric cable in a shaft. According to the mine authorities, the resulting fire found an easy hold in the dry galleries around, and spread with speed aided by the air coming from the ventilation shaft itself. Most of the trapped miners were working at 3,000 ft. and below when the fire sealed them off from the surface. Of those miners who were working above the 3,000-ft. level, six were brought out alive and eleven bodies were recovered. All galleries up to 930 ft. were sealed with fibre-glass plating after the rescue teams had discovered a 2 per 1,000 carbon-monoxide content in the air. This is double the fatal content. French and German mining specialists joined their Belgian colleagues in accompanying the rescue teams below. The main problem was to find some way of overcoming the intense heat which prevented any access to those parts of the mine where the majority of the doomed men were known to have been working. The heat was about 115 degrees Fahrenheit and water had to be pumped below. Among those known to be down the mine was one Briton, Mr. George Waldron, an expert on coal-damp gas employed by Proscher Limited. He lived in Brussels.

THE SINGLE VESTIGE OF AN INFERNO: A small cloud of smoke coming out of the shaft under the derricks is the only sign of the fierce fire raging in the galleries below. French, German, Italian and Belgian engineers descended a neighbouring pit to explore the possibility of finding a gallery leading to Amercœur Colliery.

On left—

ONE WHO ESCAPED: An injured miner is carried on a stretcher after he had been rescued from the blazing galleries. A total of 277 men were known to have been below ground when the fire from a short circuit broke out. Only six were brought to the surface still alive. The rescue teams, equipped with respirators, also brought up many corpses.



THE SHAFT OF SAFETY: A team of rescue workers prepare to descend the main shaft to resume their efforts to break through to the trapped men underground.

THE AGONY AT THE GATES: The crowds of wives and relatives at the colliery gates wait anxiously for every little scrap of news coming up with the rescue teams. During the nights most of them preferred to remain there in the desperate hope of the news of a breakthrough. King Baudouin of Belgium paid two visits to watch the rescue operations.

EXPLOSION IN COLOMBIA

Eight Dynamite Trucks Explode in the City of Cali

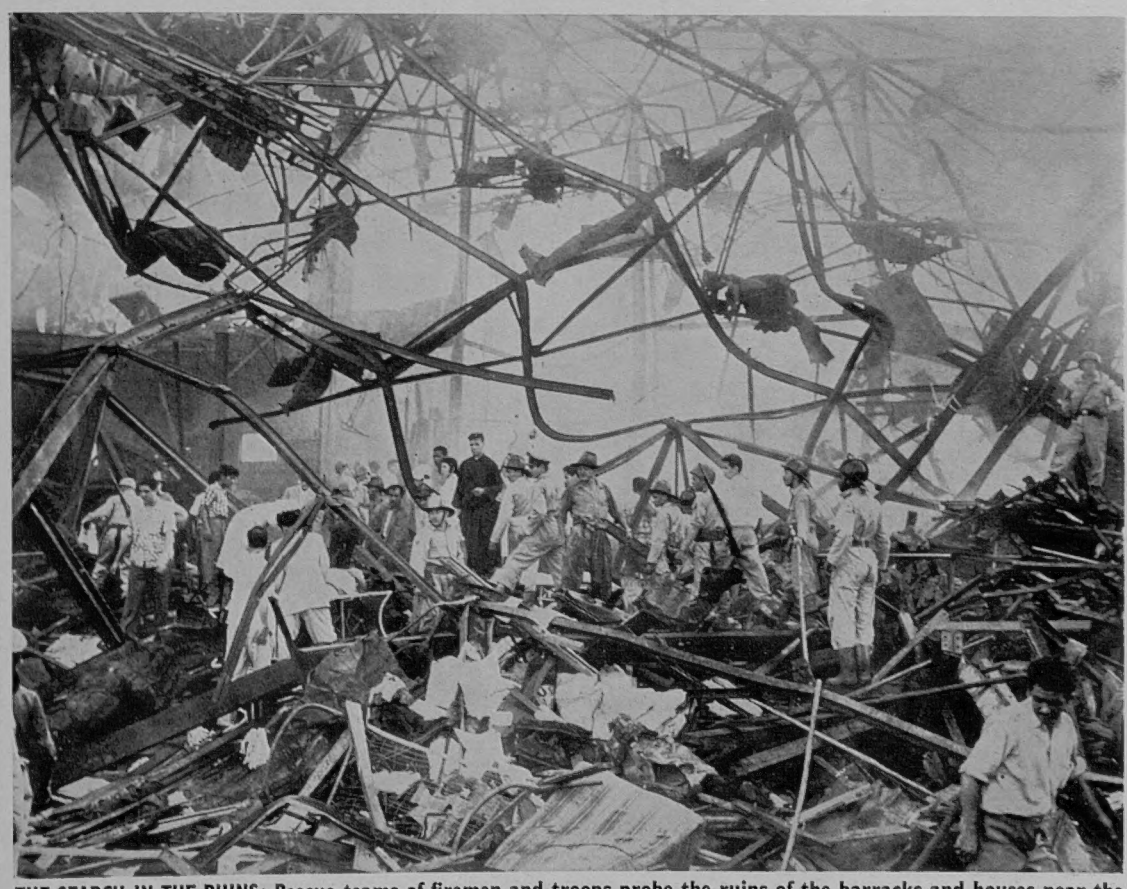
More than 400 people are known to have lost their lives in the dynamite explosion which devastated the Colombian city of Cali. The explosion and the fire which resulted from it destroyed eight blocks of buildings and caused damage to business and industry estimated at £14,280,000. The cause of the explosion was the sudden detonation of eight trucks loaded with a supply of Government dynamite which had been parked for the night close to a military barracks lying in a populous area of slums, warehouses and factories. According to Government sources the dynamite was detonated purposely and possibly with a political motive. Soon after daybreak the Government in Bogota sent medical supplies to the city and the garrison patrolled the streets to prevent looting. The explosion left a crater 85 ft. deep and 200 ft. wide. It occurred about two o'clock in the morning on the anniversary of the Battle of Boyaca, a national holiday celebrating a decisive battle in Simon Bolivar's war of independence. The trucks were carrying their cargoes of explosives from the Caribbean port of Buenaventura to the Ministry of Public Works in the capital at Bogota.

DEVASTATION IN CALI: This picture taken from the air shows the widespread damage over an area of eight blocks caused by the explosion of eight army trucks loaded with dynamite. So far 403 bodies have been recovered. Fourteen people have disappeared and 873 are still in hospital.

THE RESULTS OF THE BLAST: The roofs of these houses some distance from the centre of the explosion show the damage caused by the fierce blast which swept the city.

NEAR THE HEART OF THE EXPLOSION: Little remains standing in these gutted buildings except some of the walls. The city authorities are reported to have estimated the damage to business and industry as high as £14,280,000. A total of 2,000 buildings are thought to have been destroyed.

RESCUING THE VICTIMS: Soldiers of the Railroad Engineers Unit of the Colombian Army, who are stationed in the city, carry away a victim from their wrecked barracks.



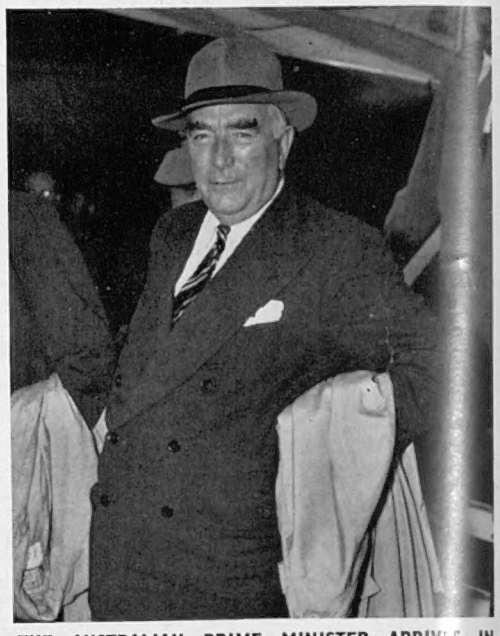
THE SEARCH IN THE RUINS: Rescue teams of firemen and troops probe the ruins of the barracks and houses near the centre of the explosion. The fantastically twisted steel girders overhead give some idea of the terrible force let loose by the explosion of the eight trucks of dynamite. The trucks and cargo were Government property.

BRITISH TROOPS LEAVE IN THE AIRLIFT BY BRITANNIAS: A military party emplanes in one of the British Overseas Airways Corporation's turbo-prop aircraft at Hurn Airport, near Bournemouth, in Hampshire. The tails of two other Britannias engaged on the trooping airlift are seen behind and in the far left-hand corner is a Skyways Ltd. York, which was employed for carrying freight. The troops concerned on the day this picture was taken were the advance units of the 1st Bn., the Somerset Light Infantry, the 1st Bn., Royal Berkshire Regt., the 1st Bn., Duke of Wellington's Regt., and H.Q., 3rd Infantry Brigade. Each Britannia carried 100 men. A few hours later came reports from "Somewhere in the Mediterranean" that they had landed at their destination. The infantrymen concerned had been the first operational flight passengers in these turbo-prop airliners. At the same time a number of other aircraft had begun the military airlift from Blackbushe Airport, also in Hampshire. Vikings and Hermes were carrying Royal Engineers as well as infantrymen for the deployment of troops in the Suez Canal precautionary measures. It was noticeable that all those emplaning at Blackbushe wore a curious assortment of footwear, because boots were not permitted in the aircraft.

SUEZ—WORDS AND ACTION

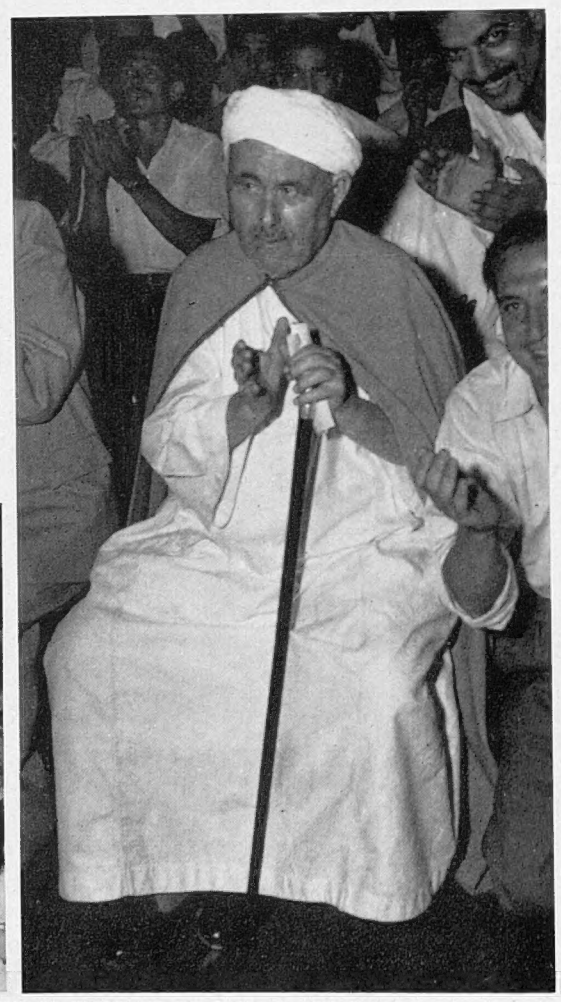
British Airlifts; Conferences; Egypt's "Hate Britain" Rally

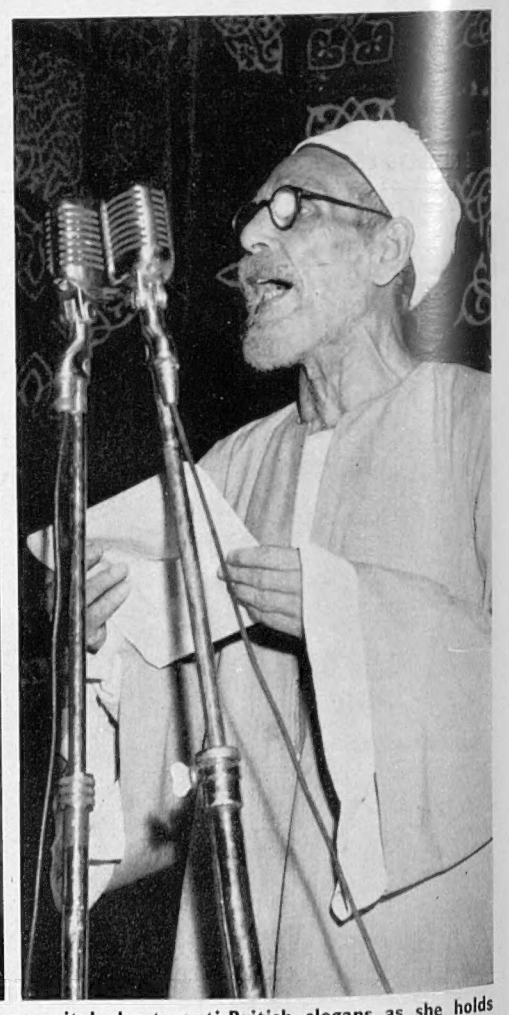
MR. DULLES ON SUEZ: The U.S. Secretary of State sits with the Nicaraguan Ambassador (left) and the Ambassador of Ecuador, during his talks with Latin-American diplomatists in Washington, on Suez.



THE AUSTRALIAN PRIME MINISTER ARRIVES IN LONDON: Mr. R. G. Menzies leaves his plane at London Airport on his arrival for the Suez Canal Conference at Lancaster House.

BRITISH WOMEN AND CHILDREN FLY HOME FROM EGYPT: Baggage is cleared in the customs hall in the airport at Cairo of families of British employees of the Shell Petroleum Company in Egypt.



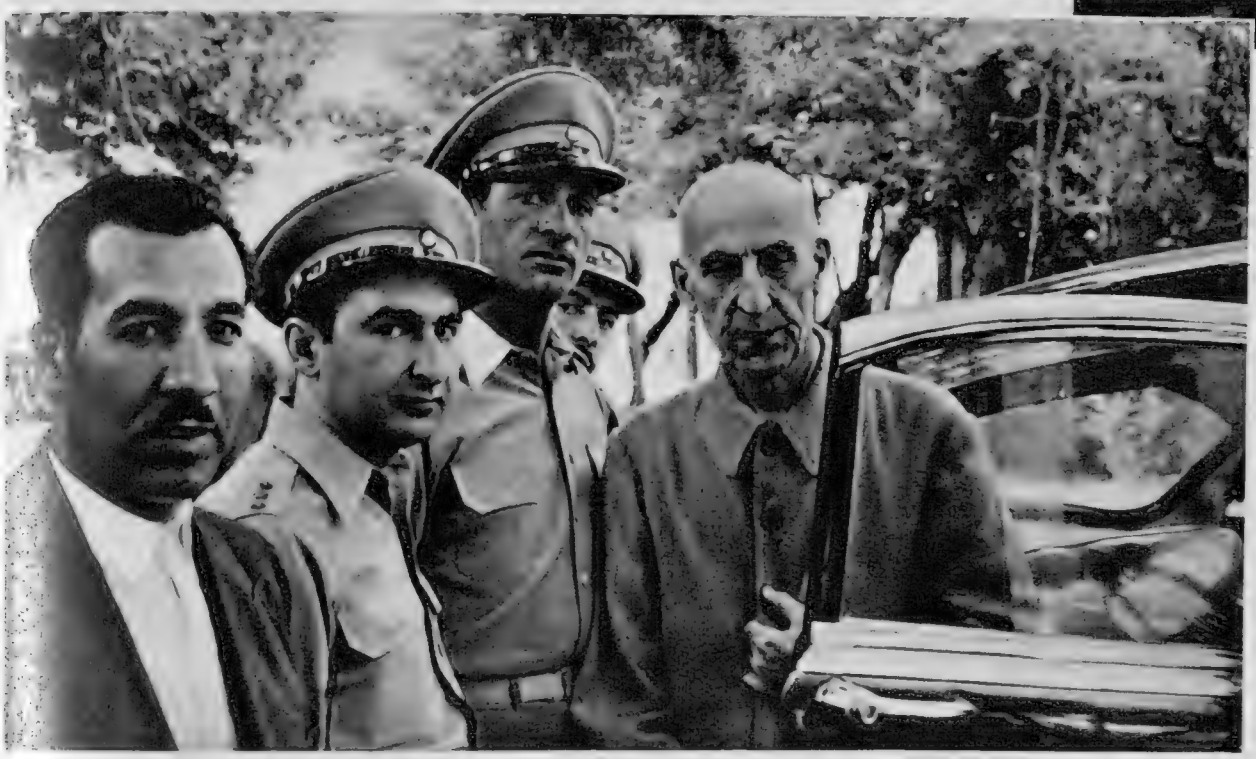


ARABS ARE JOINED BY GREEKS TO WHIP UP ANTI-BRITISH FEELING IN CAIRO: *Left*—A Greek girl living in the Egyptian capital shouts anti-British slogans as she holds the hand of an Arab girl during a mass demonstration in Liberation Square. *Centre*—Abdel Krim, the notorious Riff leader of thirty years ago, has a seat to listen to the harangues of hatred against Britain and France. *Right*—Abdel Catif Diraz, chairman of the "Strife Group for Liberation of the Moslem People," opens the demonstration, which was held under Egyptian Government auspices and attended by thousands of people in delegations from Arab communities.

THE FORMER PRIME MINISTER OF PERSIA REGAINS HIS FREEDOM: Dr. Mossadek sits with his wife in his home on his estate at Ahmedabad, sixty miles from Teheran. He had just been released from the prison in the Persian capital, where he served his three-year sentence for plotting against the Shah.

DR. MOSSADEK COMES HOME: He relaxes at Ahmedabad on the first day of his freedom. He had served his full term in prison.

In 1951 Dr. Mohamed Mossadek, then Prime Minister of Persia, became a figure of world-wide reputation by nationalising the Persian oil industry. Two years later he caused an equivalent sensation by being arrested and convicted of treason. He was sent to prison for three years and his sentence expired at the beginning of this month. He had served his full term when he shuffled out of Ghassar Barracks, in Teheran, where he had been kept in solitary confinement. In spite of his seventy-five years, Dr. Mossadek looked fit. In Teheran little attention was allowed by the authorities to be paid to his release. However, he was reported to approve of Colonel Nasser's nationalisation of the Suez Canal.



LEAVING PRISON: With his son, Ahmad (on extreme left), Dr. Mossadek enters a car outside the prison.

AWAY FROM THE CRISIS

Mossadek Released from Gaol; ex-King Farouk on the Sands

A GLASS OF MILK FOR EX-KING FAROUK: The former monarch of Egypt stands in bathing trunks on the beach at Anzio, in Italy, and takes a glass of milk. Colonel Nasser's seizure of Suez came soon after the third anniversary of Farouk's exile.

FUN AND GAMES ON THE BEACH: Ex-King Farouk playfully kicks sand at one of his friends as they frolic on the seashore at Anzio. He is reported to be watching the Suez crisis with keen interest. But he cannot have any influence on it.

BRITANNIA AIRLINERS ARE CONVERTED FOR TROOPING: Seats are carried into one of the Bristol Britannia turbo-prop airliners of the British Overseas Airways Corporation at London Airport which have been converted for trooping. The extra seating has increased the accommodation of the aircraft from 84 to 100.

READY TO SAIL TO THE MEDITERRANEAN: Military transport has been lashed to the aircraft-carrier H.M.S. *Ocean* in Plymouth. *Ocean* (18,300 tons full load) is one of the ships which sailed from ports in Britain last week with troops, equipment and stores.

MILITARY PRECAUTIONS

Army Units are Moved and Other Preparations Made During the Suez Crisis

In his broadcast to the nation on the Suez crisis, Sir Anthony Eden declared that Britain was not seeking a solution by force, but by the broadest possible international agreement. "Meanwhile," he said, "we have too much at risk not to take precautions. We've done so. That is the meaning of the movements by land, sea and air of which you have heard in the last few days."

For obvious reasons, the extent and scope of the precautions have not been revealed, but certain features of them are public knowledge. A limited number of Army reservists have been recalled to the colours. Most of them are understood to be specialists and all are said to be on the Regular Reserve. In various parts of the country military vehicles and equipment were concentrated, prior to being moved, and a fortnight ago the 16th Independent Parachute Brigade Group sailed in the aircraft-carrier *Theseus* for the Mediterranean.

Taking powers under an Order in Council, the Government requisitioned a small number of merchant ships to meet any contingency for the movement of troops, stores and transport. One of the vessels was reported to be the *New Australia* (20,256 tons), which the Shaw Savill line has been managing for the Ministry of Transport. She normally carries some 1,600 passengers. She was scheduled to leave Britain early this week with the Life Guards and the 57th Anti-aircraft Regiment, R.A. A few days previously the troopship *Dilwara* sailed from Southampton with the 1st Battalion, the Oxford and Buckinghamshire Light Infantry, the 1st Battalion, the Suffolk Regiment, and some R.A.S.C. platoons. Other troop transports also moved from Southampton.

Simultaneously, preparations were made for an airlift of troops to the Mediterranean. Britannias of the British Overseas Airways Corporation were fitted with extra seats and independent airlines provided Vikings (each with thirty seats) and Hermes (each with sixty seats).

Another airlift which was brought into being by the Suez crisis was given the name of "Operation Nursery." This affected British civilian families living in the Canal Zone. Some 900 wives and children were flown back to Britain in B.O.A.C. and independent airliners. A special transit reception centre has been established for them in Richmond Park, outside London.

MILITARY VEHICLES ASSEMBLE IN SOUTH WALES: Long lines of armoured cars and other military vehicles are drawn up in a park on the outskirts of Newport. This area was an assembly point in the preparations for D-Day in 1944. In his broadcast to the nation on Suez last week, the Prime Minister said he hoped for a peaceful solution, but "we have too much at risk not to take precautions."

"OPERATION MAGIC": The word "Magic" has been stencilled on these vehicles waiting for loading at Newport because they were concerned in a military transport movement of that designation.

RECALLED TO THE COLOURS: The roll is taken of a party of reservists who have arrived at No. 5 Training Battalion, Royal Army Service Corps, in Aldershot, after being recalled to the Army last week.

to the flight-deck of the light was one of the aircraft-carriers stores for the Mediterranean.

PARATROOPS EMBARK AT PORTSMOUTH: Men of the Independent Parachute Brigade stand on the quay while a vehicle is hoisted into the aircraft-carrier H.M.S. *Theseus* and other transport waits to be loaded. In this ship the brigade sailed for the Mediterranean.

THE LIFE GUARDS PREPARE IN THEIR ARMOURED ROLE: *Left*—Two-pounder-gun armoured cars, scout cars and equipment are checked over at Combermere Barracks, Windsor. *Right*—The armoured vehicles are given a last look by their crews before being inspected. When these pictures were taken the Life Guards were under orders for an immediate move overseas. The Government used special powers to requisition a number of merchant ships for troop movements, and arrangements were also made for trooping by air.

SUEZ CRISIS SURVEY

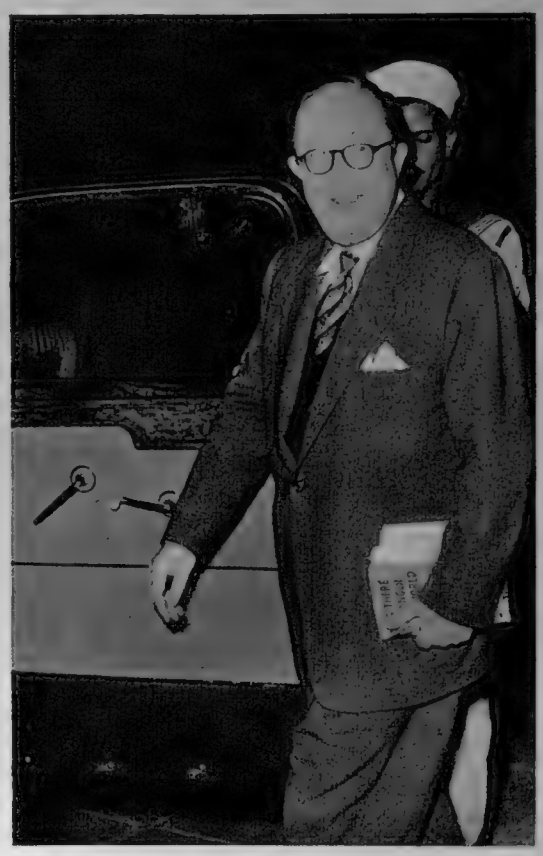
Political, Diplomatic and Military Activity in Some Countries Concerned

NASSER HONOURS THE CROWN PRINCE OF YEMEN: The Egyptian President presents the Grand Cordon of the Nile to Prince Seif El-Islam Mohamed El-Badr, heir to the Throne of Yemen, in Cairo. The Prince had come to Egypt after a visit to Moscow. Yemen, in the S.W. corner of Arabia, is one of the Arab states which are in military alliance with Colonel Nasser.

WEAPON TRAINING FOR EGYPT'S NATIONAL GUARD: The Egyptian Minister of Education, Major Kamal el-din Hussein, demonstrates in Cairo the use of a rifle to a squad of instructors of the Egyptian National Guard. This force, mobilised by the Egyptian Government as a counter-measure to the military steps taken by Britain and France at the start of the Suez crisis, has been embodied in the newly-formed National Liberation Army.

THE NEW "SUEZ CANAL AUTHORITY" MEETS: At the right of the table are Mr. Mahmoud Yunis, the Director-General of the Nasser-created Canal "Authority," and, on his right, Mr. Mohamed Abu Nosseir, Egyptian Minister of Commerce. The meeting of the organisation, which Colonel Nasser, the President of Egypt, established after his "nationalisation" of the Canal, was held in Ismailia. Other members of the "Authority" are sitting round the table. One of the claims put forward at this meeting was that the Canal operations under nationalised control had already begun to bring in greater income from more traffic than had been the case under the Suez Canal Company.

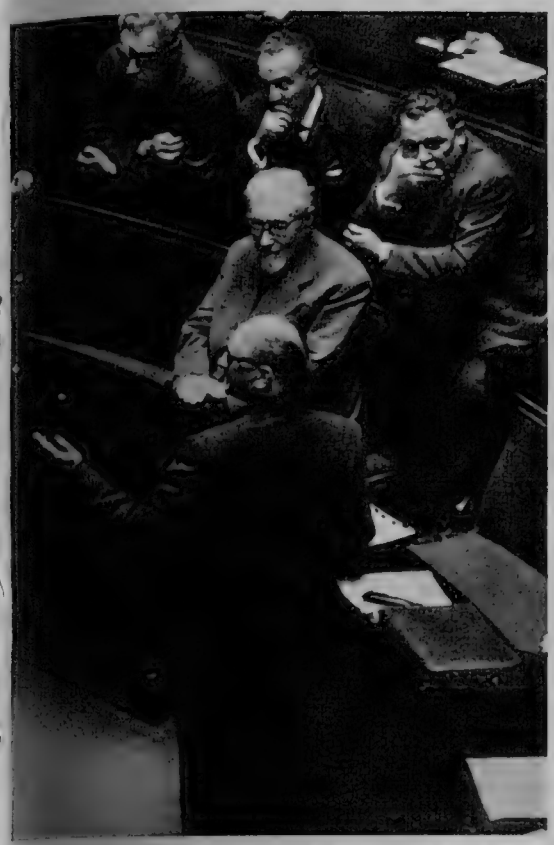
CONTROLLING THE CANAL: Mr. Mahmoud Yunis, Director-General of Nasser's Canal "Authority" (standing), discusses a point with Mr. Mohamed Abu Nossair, Minister of Commerce, who is finally responsible for the "Authority's" control of the Canal.



On right—

A DECISIVE FIGURE IN THE CRISIS: Mr. Kisselev, the Soviet Ambassador in Cairo, enters his car after an interview with Colonel Nasser. Without the support of Russia, which has been making a big diplomatic effort to win over the Middle East for some time, Nasser would never have precipitated the Suez crisis. Indeed, the Soviet attitude to the invitation to the London Conference showed little of the "Geneva Spirit" of last year.

MEN WHO REALLY KNOW THE SUEZ CANAL: A group of European pilots of the Canal Company gathers on a quayside in Port Said. Several of these key men are reported to be loyal to the old company and making their position known at their Consulates



A STORMY DEBATE IN THE FRENCH ASSEMBLY: M. Guy Mollet, the French Premier, remonstrates with heckling Communist members during the Suez debate.

THE PRIME MINISTER INTERRUPTS: While M. Christian Pineau stands on the rostrum in the National Assembly (on left), M. Guy Mollet, the Prime Minister, reasons with Communist Deputies who were continually interrupted as the Foreign Minister read a statement on the Suez situation. During the debate M. Pineau made it clear that he did not have any illusions about Nasser's promises and fully believed in the creation of an international body to control the vital waterway. He emphasised that Western solidarity on this point was of primary importance. While continually interrupted from the Left, by Communist delegates, he was frequently cheered from the Right Wing.

On left—

FRENCH MILITARY PRECAUTIONS: In full fighting kit Commandos of the French forces go aboard a ship in the harbour of Toulon. France concentrated her Mediterranean Fleet in this port at the same time as Britain was moving troops and equipment to meet all possible contingencies from the Suez crisis. The destination of the French Commandos was not divulged, but it was reported that they were sailing for the "Algerian coast."

THE COMMANDER-IN-CHIEF OF THE FRENCH MEDITERRANEAN FLEET: Admiral Barjot goes aboard in Toulon. Last week the Admiral came to London to take part in joint discussions between the British and the French staffs. One of the questions considered was the possibility of creating a joint command for the Anglo-French forces in the Mediterranean, should such a need arise as a result of the crisis over the Suez Canal. Although there are national divergencies regarding such co-ordination, it is believed a solution was reached over this question.

SUDAN'S FIRST AMBASSADOR IN LONDON: Mr. Sayed Awad Satti goes to present his credentials. With him is Sir Guy Salisbury-Jones, Marshal of the Diplomatic Corps.

On left—

A PRO-EGYPTIAN DEMONSTRATION IN DELHI: A procession, sponsored by Communists, marches with banner and flag through the Indian capital. The demonstration took place before Mr. Nehru accepted the invitation to attend the London Conference. In doing so, he said that the Suez Canal had precipitated "a grave crisis which, if not resolved peacefully, can lead to a conflict the extent and effects of which it is not easy to assess."

THE ANNUAL REGATTA AT COWES: Conditions were poor at the start of the week when the Royal London Yacht Club began its two-day regatta at Cowes. Despite the grey skies and the intermittent rain a large crowd arrived to watch the racing which was hampered by fierce currents and the lack of a strong wind.

THE COWES REGATTA

Cowes Week Opened with Rain and a Grey Sky

The start of the Royal London Yacht Club's two-day regatta in Cowes week was marred by conditions which did not help the racing. The sky was grey throughout, with intermittent rain and no more than a sad breeze coming from the north. Moreover the stream was running fiercely to the west nearly all the time. Despite this, however, a sizeable crowd turned out to watch the yachts of various classes endeavouring to find some wind on a grey sea. The most noticeable event of the meeting was the defeat in the International 5.5-metre class of *Vision* by *Yeoman V*. The latter was designed and built last year and has been extensively tank tested at Teddington. This class was introduced only a few seasons ago and as yet the designs according to the rule show great variety.

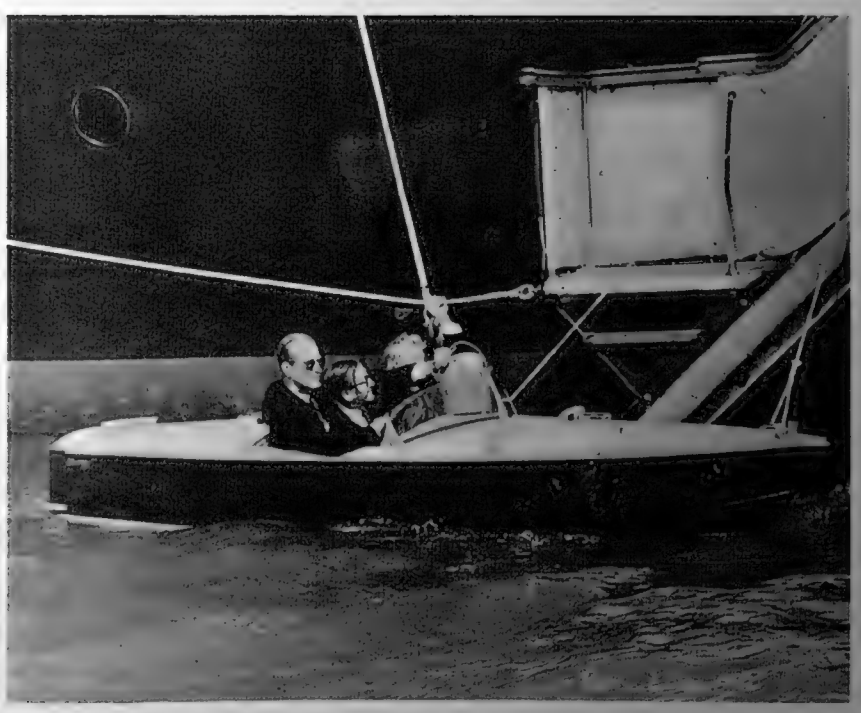
THE 5.5-METRE CLASS: *Vision* (Lieut.-Colonel R. S. G. Perry), in the right foreground, sets sail at the beginning of the 5.5-metre class race. The yacht, which is said to be our Olympic representative in this class, was beaten into first place by *Yeoman V* (O. A. Aisher). The international 5.5 was introduced only a few seasons ago.

ON THE STARTING LINE: Yachts competing in the X One-design class move slowly towards the starting line while waiting for the maroon to start the race. The winner was *Mary Tudor* (Miss H. A. Brotherton) with *Jinks* (D. B. Sedgwick) second. In third place was *Jewel* (E. A. Phillipson). *Below*—The International One-design class passes the Royal Yacht *Britannia*. Left to right are K8, *Tadpole* (E. B. N. Mitchell), K6, *Susie* (D. H. E. McCowen), and K11, *Pirate II* (Air-Commodore J. C. Quinnell). The winner was *Pirate II* with *Susie* second.

SAILING AT COWES IN THE DUKE OF EDINBURGH'S NEW 24-FT. CENTRE-BOARDER: His Royal Highness is at the tiller of *Fairey Fox* during a spell of sailing with King Feisal of Iraq (waving) who was the Duke's guest on board the Royal Yacht *Britannia*. Also in the high-speed racer are Lord Cilcennin, First Lord of the Admiralty (sitting with the Duke), Sir Frederick Browning, Treasurer to the Duke, Dennis Dawney and Uffa Fox, the craft's designer. Although the party spent some time in *Fairey Fox*, the sailing conditions, owing to a lack of wind, were far from perfect. During Cowes Week the Duke presided at the Royal Yacht Squadron's annual dinner, at which King Feisal was the principal guest. The Duke also attended a party for Uffa Fox, who married Madame Yvonne Bernard last week.

WITH THE DUKE AT COWES

A Party from the Royal Yacht "Britannia" Goes Sailing in the Duke of Edinburgh's New Yacht "Fairey Fox" During Regatta Week



SETTING OUT FROM THE "BRITANNIA": Uffa Fox takes charge of a basket of food while the Duke sits at the wheel of the speedboat *Albatross*. The Duke drove the speedboat several times during the week, on one occasion with King Feisal as passenger.

THE YACHT AND ITS CREW: They are watched by a crowd gathered on the shore. In a race on the next day, which was one of the best for sailing, *Fairey Fox* won the handicap event for yachts from 19 ft. to 30 ft. She also won the Vanity Challenge Cup.

THE CAMBRIDGE SMITHY OF GEORGE LISTER AND SONS, LIMITED: This firm of craftsmen, whose smithy lies within a few minutes' walk of the colleges, has been carrying out restoration work on the wrought-iron gates and screens of the university, as well as making original ironwork, since 1890. The work calls for a very high degree of skill and care. Some of the ironwork has been famed among architects and historians for centuries, and is often found in an advanced state of rust decay.

CRAFTSMEN IN A CAMBRIDGE SMITHY

By RAYMOND LISTER

With Drawings by CAVENDISH MORTON

CAMBRIDGE and Oxford are particularly rich in fine wrought ironwork; they seem, in fact, to have vied with one another throughout their history, as they have done in so many other ways, to see which could commission the best work. At New College, Oxford, there is Thomas Robinson's magnificent gate and screen, which have been there since 1711. They were once thought to have come from Canons Park, Edgware, near the smithy of William Powell, whose clanging anvil is said to have inspired Handel to write "The Harmonious Blacksmith," but this does not now seem to be true. The gates of Trinity College, Oxford, are also thought to be Robinson's work. They were erected by Christopher Wren in 1713. Finally, in a somewhat stiff and heavy vein there is ironwork by Robert Bakewell on the Radcliffe Camera.

To balance this latter work Cambridge can offer Partridge's heavy gates and screens in Trinity Library. The University can show much ironwork of fine quality that equals anything to be seen in Oxford, with the possible exception of the work at New College. There are, for example, Warren's fine gates on Clare College Bridge, as well as work attributed to him at Trinity. The great avenue gates at St. John's College, and the beautiful little gate leading from the garden of that college to Trinity Piece on the "Backs" are fine examples of craftsmanship.

For ironwork to be kept in its finest condition it must be restored from time to time—perhaps once or twice in a century—to eliminate the ravages of rust and wear. Such fine ironwork as is to be seen at the two universities needs to be restored with the most expert touch. It is too easy not to go far enough, leaving little pockets of rust in out-of-the-way places, or leaving a scroll hanging in place by only a slender wafer of metal. On the other hand, it is equally easy to over-restore it, so that it finishes up as a spurious antique, a reconstruction rather than a restoration.

George Lister and Sons, Limited, whose smithy is situated only a few minutes' walk from the Cambridge colleges, has been carrying out restoration work on this historic ironwork, as well as making original work, since 1890. My grandfather, George Lister, founded the business, insisting from the first on the highest standard of craftsmanship from his workmen. Some of the men employed by him are still with us. Up to a year or two ago, one of the blacksmiths who had helped my grandfather to fire the anvil in celebration of the Relief of Mafeking in 1900 was still working with the firm.

Firing an anvil is an awe-inspiring experience. The long, square hole through the body is plugged with gunpowder. A wooden plug is driven into it which is bored through and filled with gunpowder. It is then ignited with a red-hot bar of iron. The noise of the explosion is terrific. I have heard of one case in which near-by house windows were broken with the force of the report! Originally, this custom was observed on St. Clement's Day, for, according to legend, that Saint is closely associated with blacksmiths, but later it was used for almost any special celebration.

Another blacksmith who worked for my grandfather, and is, I am glad to say, still working in the firm after nearly half a century, is Steve Brignell. It has been his task to supervise the practical work on all the restorations that have been carried out by us in the last decade. His responsibilities are far from light, for the jobs on which he works are often of great historic interest and value. One false step may mean that at least part of a work that has been famed among architects and historians for centuries is spoilt.

AT WORK IN THE SMITHY: Most of the methods used by the blacksmiths of the Cambridge firm are much the same as those employed by their predecessors. The main modern additions are the use of electricity and the restricted use of oxy-acetylene welding.

The actual restoration is far from being the beginning and end of the task. The work has first of all to be carefully dismantled, each part noted and marked, and often photographed too, so that it can be reassembled without any fumbling. The ironwork is then transported to the smithy, where its paint and rust are cleaned off. When the restoration has been carried out, the surfaces require treatment to prevent, as far as possible, further rusting. Between dismantling and re-erecting there is sometimes, as in the case of the gates at Clare, an interval of six months, sometimes much longer.

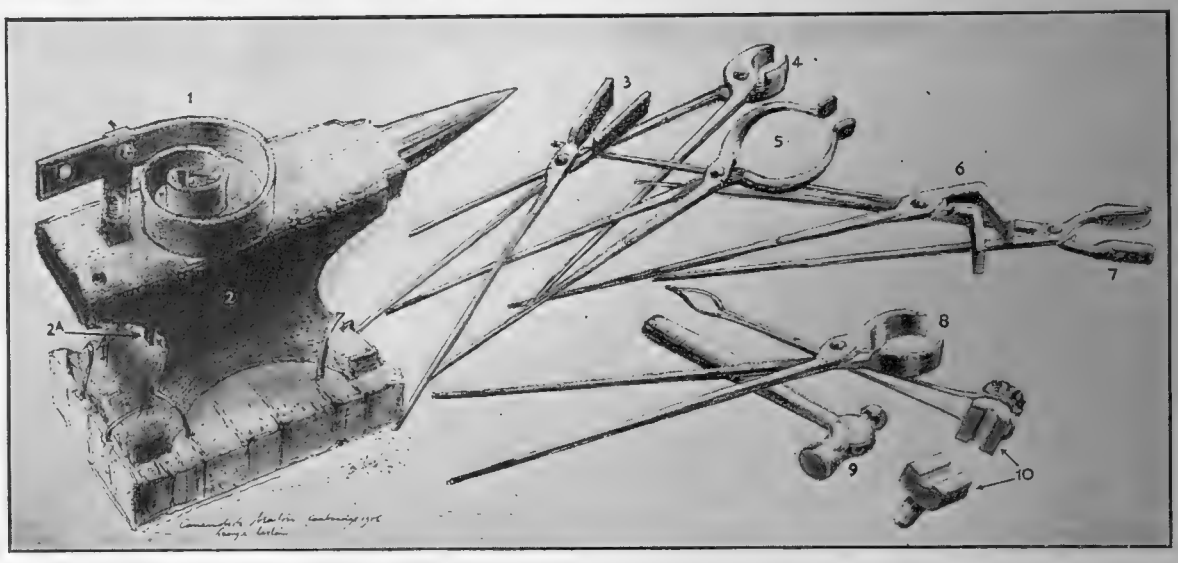
The methods used by the blacksmith in such restorations are, on the whole, exactly the same as those used by his predecessors 200 years ago. The main modern additions are small in importance. They consist of the electrification of the power for blowing up the fire, in place of the old manual bellows, and the occasional and restricted use of oxy-acetylene

(Continued on following page

RESTORATION IN THE SMITHY: Two blacksmiths work on the restoration of the gates on the bridge of Clare College, which were originally designed and executed by Warren. In the background can be seen a brick-built forge. Apart from the gates at Clare, Warren is believed to have been responsible for work at Trinity and John's.

DETAIL FROM THE CLARE COLLEGE GATES: This drawing by Cavendish Morton shows the *repoussé* and scroll work on a detail from the cresting of the gates of Clare College.

THE RE-ERECTION OF WARREN'S GATES: A team of craftsmen from George Lister and Sons, Limited set about putting back some of the intricate scroll work after the re-erection of the gates on the bridge at Clare College. The gates, which date back to 1714, had been dismantled, restored in the smithy and then re-erected on the bridge.



On left—

THE TOOLS OF THE CRAFT: Set on the anvil (2) is a scroll-dog (1) which is used in scroll formation. Below the back curve of the anvil can be seen the square hole (2A), which is plugged with gunpowder when an anvil is fired. On the right is a collection of hand tools, including flat chap tongs (3), pliers (4), spring tongs (5), duck-bill chaps (6), hollow chap tongs (7), curved chap tongs (8), ball pane hammer (9), and a pair of swages (10).

Craftsmen in a Cambridge Smithy

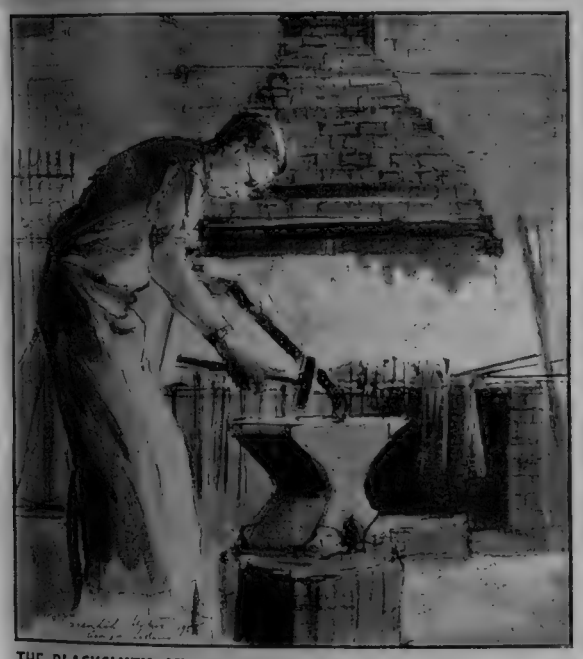
(*Continued from previous page*)

welding for use in inaccessible places. The latter is used, for example, in fixing a new end to a partly worn scroll, where fire welding (that is, fusing two pieces of white-hot iron together by hammering) would be impossible, as the other end of the scroll could not be detached, while a riveted joint would look like an ugly pimple. Apart from this the modern blacksmith still uses the same anvil, tongs, hammers, swages and chisels as were used centuries ago. In fact, if a smith like Thomas Robinson or Warren walked into our smithy to-day, and the principle of switching on an electric current to operate the draught of his fire was explained to him, he could begin work at once.

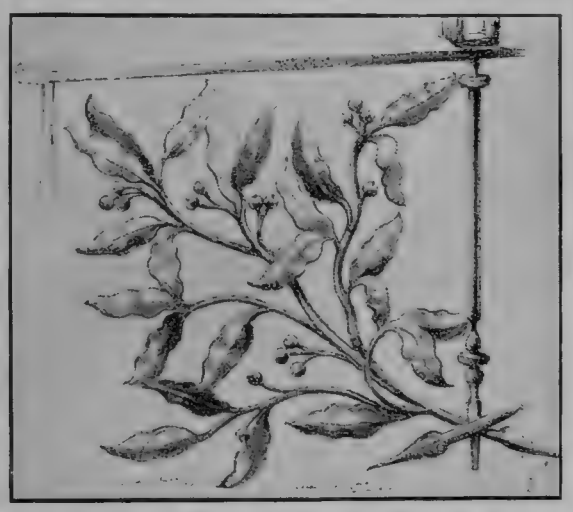
Our most recent work of restoration was on Warren's gates at Clare College. Nothing is known of Warren beyond the fact that his name is entered in the College accounts as receiving a total of £326 11s. 6d. for iron-work between February 24, 1714 and August 24, 1715, but his work has certain characteristic details, so that it is often possible to attribute to him tentatively other jobs nearby, with similar characteristics.

Without going into stylistic tendencies, I may briefly mention Warren's beautiful naturalistic foliage, such as the branches of laurel leaves and berries on the Clare gates. Painted in natural colours, they could pass for the real thing. The smith has even incised the fibres in the base of the stalk, where it would have been torn from the tree. Fortunately, this part of the work was in perfect condition and needed no restoration, so that it is in fact exactly as Warren left it. It was different with the *repoussé* acanthus leaves. These are made of thin sheet-metal and because of this and their intricacy, are more inclined to attract rust than the robust and less fanciful parts of the work. Even so, many scrolls had to be wholly or partly replaced. There are several standard types of scroll named according to the form of their terminations. Most of those on the Clare College gates are of the pattern called snub-end scrolls, their termination being like a short, thick cylinder. Whatever the shape of their ends, the main body of all scrolls is made in the same way. If they are of heavy section they are formed partly on the beak or bick (the tapered nose of the anvil shown) and partly on the anvil's flat face. If they are

ST. JOHN'S COLLEGE, CAMBRIDGE: These fine eighteenth-century avenue gates were probably made by a pupil of Warren or by a blacksmith influenced by his ideas. The little gate leading from John's to Trinity Piece on the "Backs" also bears the imprint of his master touch. The intricate tracery makes restoration difficult.



THE BLACKSMITH AT WORK: A smith hammers on an anvil inside the forge. Modern techniques are not extensively used in a craft which is so much concerned with restoration.



IRON COMES TO LIFE: This *repoussé* detail from the central pyramid of the overthrow on the gates on Clare College bridge shows Warren's natural-looking laurel leaves.

made of comparatively light section, the scroll-dog is brought into use in the early stages to help form the convolutions. It should be emphasised, however, that this tool is not used by the best blacksmiths as a mere form of pattern. A scroll needs always to be finished off by hand, for it is only thus that it can be made to fit into the job in the best possible way.

I have mentioned *repoussé* work, which is really sheet-iron beaten from the back into various shapes. Often masks, shields of arms and cloths of estate are made by this method, but acanthus and fern leaves are the motifs most frequently made by *repoussé*. It is the average smith's nearest approach to actual sculpture, and allows him greater freedom than any other part of his work. Warren's *repoussé* work, though plain, is very fine. But the highest refinement ever reached in the art was by Jean Tijou, the Huguenot blacksmith who is said to have come over with William and Mary. He made the chancel rails in St. Paul's Cathedral and the screen round the fountain garden at Hampton Court. It is almost unbelievable that a hard, unyielding medium like iron could have been reduced to such intricacy.

The gates at St. John's College are in many ways reminiscent of Warren's work; it is possible that they may have been made by a pupil. as they appear to be somewhat later in date than those works usually accepted as Warren's. They set us one rather serious practical problem when we restored them, as the iron on some of the main upright bars had split in its fissures, due to the formation of rust. This necessitated the complete removal of the bars and their replacement by new ones. It was rather a tricky business, as it meant taking to pieces riveted joints that had been made in the eighteenth century, and had been well sealed up, not only by the original robustness of their construction, but by rust and successive coats of paint. However, after great difficulty the damaged bars were removed, and new bars substituted. Incidentally, the ends of such bars have to be forged into a tenon (a cylindrical peg), to be inserted through the hole of the cross bar and riveted over. These tenons are formed between the swages. The bottom swage goes into the anvil, the red-hot iron is placed in it, and the top swage is hammered down on to it to form the required shape.

Interesting though restoration work is, it is by no means the largest part of our business, for we make a great deal of new ironwork. The gates and screen at Selwyn College are a case in point. These were made by one of our blacksmiths before the last war.

A MODERN PIECE OF WROUGHT IRONWORK: The gates in Selwyn College garden are of traditional design but still manage to remain very modern in feeling.

It is only by studying the great work of the past that any art can be appreciated, and a high level of true craftsmanship maintained and handed down to posterity. That is why we are so fortunate in Cambridge in being in a position to get to know such fine work so intimately. One begins to think in Warren's—or in Robinson's, or Tijou's—own terms in restoring his work, and one feels the responsibility not only of putting his work back into its original state, as he conceived it, but of transmitting the tradition through new works.

THE SALE OF POISONS

The Disturbing Dangers of the Increasing use of Poisonous Insecticides by British Farmers

By BRIAN VESEY-FITZGERALD

NO thinking man—chemists, presumably, excepted—visiting an agricultural show these days can fail to be profoundly disturbed by the great, and steadily increasing, number of stands devoted to the advertisement and sale of poisons. There is already an almost endless array of rat poisons, weed-killers and insecticides on the market, and new and " improved " (which means " more deadly ") varieties are continually being added to the list.

The enormous increase in the use of insecticide seed dressings has been particularly noticeable during the past three years. To-day it covers pretty well everything: the protection of cereals and sugar-beet against wireworm; of cabbage crops, turnips, mustard and rape against flea beetle; of carrots and parsley against carrot fly. There are now seed dressings for controlling the onion fly, the bean seed fly, the cabbage root fly, the wheat bulb fly, and the aphids which attack so many crops and plants. Indeed, there are poisons to protect pretty well everything. But not everything: there is yet more, much more, to come. Some weeds still prove resistant to the present weed-killers, and somebody will, no doubt, soon discover a lethal chemical for dealing with the eel-worms which attack potatoes, cereals, and sugar-beet.

Farmers, with very few exceptions, are not at all disturbed. On the contrary, they are becoming more and more poison-minded. At any agricultural show you may see them gaping—like so many teenage girls at a crooner—round the stands devoted to chemical " aids," marvelling at the wonders of modern civilization. It is difficult to blame them. After all, the attractions of the seed-dressing technique are self-evident. The cost per acre is temptingly low, and it does away with the necessity of spraying or dusting the growing crop and so allows (in theory at least) time without worry for other farm operations. Why think further ahead than that? The scientists have done the thinking. And so, each spring, lethal substances are broadcast over the countryside in ever-increasing quantities.

But there are, fortunately, a few exceptions. My friend, Ralph Whitlock, is one. Whitlock is a professional working farmer—that is to say, he is not an urban business man setting a farm against income tax. He springs from a long line of working countrymen, and his roots lie very deep in the soil he works. But Ralph Whitlock is also a first-class naturalist, and he is able, therefore, to take a wider view. He uses chemical sprays, of course. But he has recently stated (in *The Field*) that he is " not happy about the increasing deluge of poison being spread over our countryside."

No one would deny that these poisons are extremely effective. But what are they leading to? There are, it seems to me, a number of grave dangers inherent in their use. Perhaps the gravest of them is that once having trodden this road we shall be unable to turn back.

Apart from that: consider the effect on insects alone. On the whole, insecticides are very far from specific in their effect: they kill indiscriminately. But by no means all insects are harmful to the interests of man: many are beneficial. Dr. H. W. Miles, of Wye College, in a recent lecture to the Royal Horticultural Society, showed very clearly that the majority of soil insects are beneficial. They die just the same.

Again, insecticides, by killing indiscriminately, may make a pest of something that was hitherto no more than a nuisance. This has happened in the case of the red mite, which is now a pest of fruit. Insecticides have no effect on the red mite, but they kill the predatory insects which once kept its numbers down. No doubt, some chemical will be found to deal with the red mite—I believe that there are one or two on the market already—but will it be specific to the red mite? Or will it also kill spiders, which are among man's best friends?

There is, too, the serious risk that by using these insecticides we shall develop races immune to them. It would seem that this is already happening to some extent: otherwise there would surely not be the necessity for these continual " improvements." Is there not the possibility that we shall one day reach the point where the only " improvement " capable of dealing with insect pests that have become progressively immune is one that will also be dangerous to humans?

The possibility of danger to humans from toxic chemicals used in agriculture has also been realised. When they first began to be used on any scale there was widespread anxiety, and the Ministry of Agriculture and Fisheries set up a working party to study the whole question. Its findings were published in two reports. The first, in 1951, dealt with the protection of agricultural workers who spread the chemicals. The second, in 1953, considered the possible danger run by consumers of food.

This second report, after saying that the position did not allow of complacency, arrived at this conclusion among several others: " Efficient agricultural practice necessitates the use of various chemicals in order to protect growing and harvested crops. Most of these chemicals are toxic to more than the particular scourge they are designed to check, and practically all of them. are poisonous to man and domestic and wild animals. . . . We have not received any evidence of fatal or non-fatal illness that can be attributed to this cause." That was encouraging and allayed anxiety at the time.

SPRAYING CROPS IN OXFORDSHIRE: A field of young oats on a farm at Bampton is sprayed with insecticide. The danger in the use of poisonous insecticides is that they kill indiscriminately. Many of the insects they exterminate are beneficial to crops.

But that was three years ago. Recently, in South Wales, seventy people were suddenly and mysteriously taken ill. The Public Health Department took samples of bread, flour and various other food products in the area. Analysis showed that some of these samples contained a toxic chemical used in agricultural sprays. Obviously, steps will be taken to ensure that this sort of thing does not happen again, and one can be quite sure that they will be effective steps in the light of present knowledge. But what will be the position in, say, three years' time, after a further three years of " improved " controls?

A great deal has happened in three years, not to human beings, but in the countryside. Consider butterflies: have you seen many this year? There were very few last year, you may remember. This year, to date, I have seen scarcely any. It is true that both the Large White and the Small White may properly be considered pests, and, because they are, I am thankful not to have them in swarms in my garden. But, on reflection, I must also say that when I did have them in swarms (which was the case year after year) I still had a more than passable garden, and that I have not found that their absence has made gardening any the less arduous.

On the other hand, I miss the many colourful butterflies, which, until a couple of years ago, used to visit my flowers in considerable numbers. I find it difficult to believe that all were pests. It has been the same with moths. It has been my custom for many years to have my bedroom windows wide open and the light on until late at night. I used in this way to attract a great many moths into the room. Last summer I noticed a great falling off in numbers. This year, so far, there have been very few indeed.

Birds have also been affected. There has for some time past been a lot of discussion about the enormous decrease in partridge numbers. All sorts of reasons have been advanced for this, especially by those who do not, for obvious reasons, wish to consider the possibility of toxic chemicals being the cause. But no one can get away from the fact that the partridge is a bird of agricultural land, and it is on agricultural land that these toxic chemicals are used. It used to be said that " good farming and partridges go hand in hand." It may now be said that " efficient agricultural practice means few partridges."

This spring brought further proof of the widespread effect of these poisons. Woodpigeons died in large numbers, especially in Lincolnshire, East Anglia, Berkshire, Hampshire and Kent. They were seen to drop dead out of trees—even " dead out of the sky "—and I myself found a number dead on the ground. And it was not only woodpigeons: other birds found dead (not by myself) were pheasants, partridges, rooks and lapwings. Most of these birds were poisoned. *The Field* carried out an investigation into the deaths of pigeons and found that something like 70 per cent. were due to poison.

(It is noteworthy, by the way, that nobody seems to have reported deaths among small birds. But one cannot help wondering what has been the death-roll among small insect- and seed-eating birds. Small birds dead are not conspicuous objects: they are easily overlooked. And in this lies another danger. It is only when the thing is so big that it cannot be missed—like numbers of dead woodpigeons or blackened roadside verges due to too liberal application of weed-killer—that the ordinary man gets a glimpse of what is going on.)

To return to the woodpigeon. There is no doubt that it is a pest, and I do not suppose many farmers mind how it dies so long as it does die. Indeed, if one may judge by the action of the East Sussex A.E.C. in burning scrubland on Hide Common in the height of the breeding season in order to get rid of a few rabbits, no consideration is given either to the manner of death or to any other interest. But I imagine that the Ministry of Agriculture must be viewing this particular development with a good deal of concern. It has been trying to popularise the eating of woodpigeons as part of the campaign to reduce their numbers.

Many people—and not only countrymen—must be uneasy about this policy of " Kill, Kill, Kill." Many, who are uneasy, might be less so, if they could see any sign of benefit to the community as a whole. That they cannot do. We have had myxomatosis and rabbits were pretty well wiped out over most of the country. Now the rabbit is coming back, and, if truth be told, the average countryman and still more the average townsman could not care less. He knows how much damage the rabbit did (the publicity on this point was exceptionally good), so he presumes—and, in fact, has read—that harvests in their absence were much larger. But, in his personal experience, food was neither more plentiful nor cheaper. He is inclined to be cynical about those larger harvests. On the other hand, he knows full well that the disappearance of the rabbit meant the disappearance of a comparatively cheap food. He suspects that their return will mean its return.

In any case, were matters so very much worse before myxomatosis and all these lethal chemicals? If efficient agricultural practice demands their use, were all the farmers before their introduction inefficient? Memory says not. Harvests, if memory does not play false, were just as good in a good year then, just as bad in a bad. Will this wholesale destruction of life reduce the cost of living, will it make anyone the happier? Certainly not the farmer. That inn sign, " The Jolly Farmer," is already a memorial. The buff forms have kept pace with the chemicals.

A FAN OF SPRAY: A Simplex machine washes fruit trees with a solution of tar oil. The development of new brands of insecticide has been accompanied by much research into the types of machine needed to distribute them.

AMERICA IN THE AIR

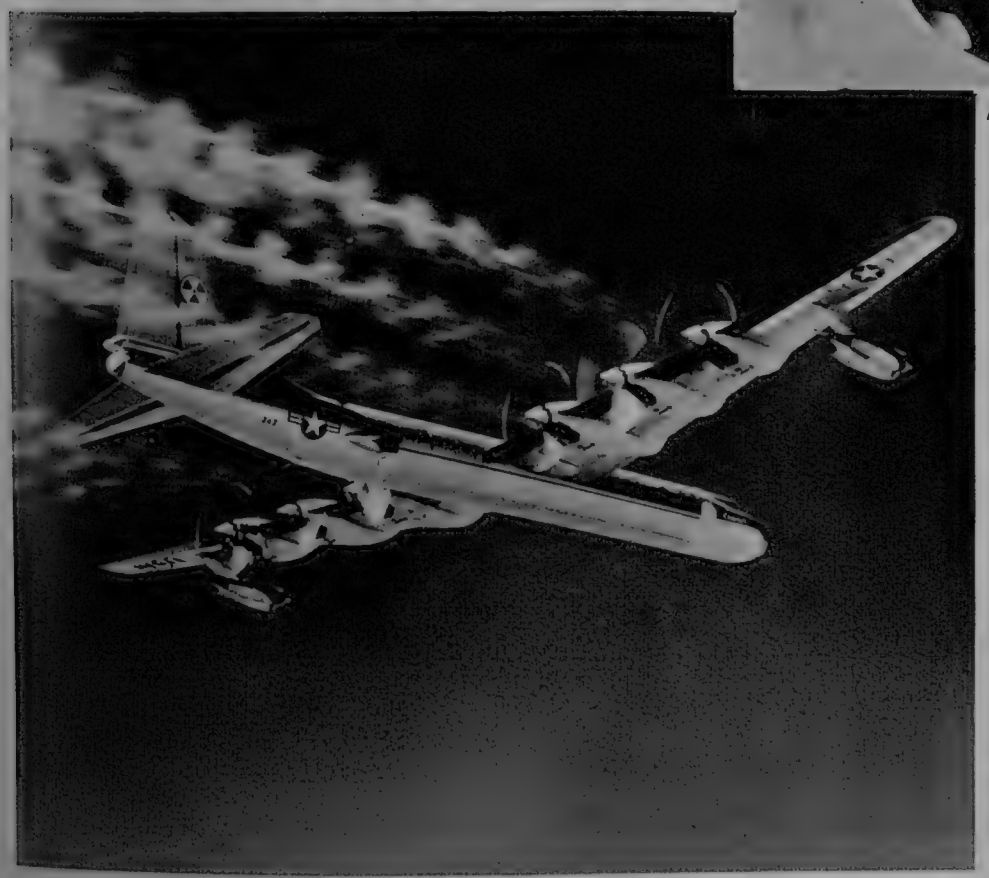
The Bell X-2 takes a Speed Record; a Ramjet Test-Bed; an Atomic Reactor works in an Aircraft; the Joint Hurricane Warning Service

On left—

AN AIR SPEED RECORD FOR AMERICA: Smoke pouring from its motor, the Bell X-2 rocket-propelled research aircraft leaves its "mother," a Boeing B50 bomber. On the left is an observer plane. The Bell X-2 attained a speed of about 1,900 m.p.h., which is a new record for aircraft not taking off under their own power. The pilot was Lieut.-Colonel Frank Everest, of the United States Air Force. The attempt was made at Edward's Air Force Base, in California. The aircraft is built of special heat-resistant stainless steel and nickel alloy, designed to defeat the "heat barrier." As speeds rise, so much heat is generated that conventional materials of aircraft manufacture lose their strength and rigidity. The X-2's components are designed to cope with speeds of up to 2,500 m.p.h.

THE BELL X-2 AT REST: Lieut.-Colonel Everest is seated in the cockpit. The engine, made by Curtiss-Wright, is said to be the first rocket motor whose power can be released gradually instead of all at once. In an emergency, the pilot can detach the entire cabin from the plane.

A FLYING TEST-BED: This supersonic ramjet aircraft is used by the United States Air Force for testing experimental engines for jet-propelled guided missiles. The pilotless "Flying Stovepipe" is launched by a Boeing B29 bomber, and falls by parachute to be recovered and used again.



AN ATOMIC REACTOR TAKES TO THE AIR: This Convair NB-36H, a special version of the American B-36 inter-continental bomber, is the world's first aircraft to carry an operating atomic reactor. The reactor does not power the plane, but is used to obtain data on the operation of these devices in the air. It is turned on only over unpopulated areas, and at a great height. The effects of radiation on the aircraft's structure, equipment and instruments are studied, and methods of protecting personnel and instruments tested. This research is leading towards the development of an atomic-powered aircraft for the United States Air Force, with whom Convair have a contract. Several features distinguish the NB-36H from the conventional model. The nose is longer, and the tail carries an orange radiation symbol (circular, with three "leaves"). The air scoops on the fuselage aft of the wing cool the reactor. The vapour trails from the six engines indicate the aircraft's great height as it flies over the south-west of the United States.

HUNTING HURRICANES IN THE CLOUDS: The McDonnell F2H-2P Banshee jet of the United States Navy approaches a gap in storm-clouds over the Caribbean. It was on a mission for the Joint Hurricane Warning Service, which watches for and tracks new-born storms building up off the Florida coast. The service combines the resources of the Weather Bureau, the Navy, the Air Force and the Civil Aeronautics Authority.

GH FESTIVAL— AN ASSESSMENT OF A DECADE

This Year the Festival Marks its Tenth Birthday. But it Lacks Purpose and its Future Needs Serious Thought

By IAIN CRAWFORD

EN YEARS is a long time in the life of anything as large and all-embracing as an International Festival of Music and Drama. This year Edinburgh Festival will be ten years old, and it is not altogether possible to evade the fact that with years running into double figures something more than mere longevity falls to be accounted. Since 1947 the Edinburgh Festival has certainly grown. But has it grown up?

This kind of question is going to be very popular in Edinburgh this summer because the temptation to assess, examine—and find wanting?—a festival which has spanned a decade is irresistible.

I can remember vividly the excitement of the first Edinburgh Festival. At the Press Conference at which the launchers revealed their plans even the Press reacted. Around the windswept grey buildings of the Scottish capital, the awe-inspiring lunacy of the City Fathers who had backed this fantastic project was the subject of much derisive comment. But, as the event itself grew near, excitement mounted in the town. When the sun shone for almost the whole three weeks and Edinburgh magically found itself a capital city again, many converts were made.

For those whose tastes did not run to concerts, opera and ballet, there was always the Festival Club. There—in Scotland!—the bars were open until 1 a.m. and there was dancing and music and poets lying plastered among the potted palms. All that has now been stopped. The Festival Club is to-day almost as dull and respectable as Edinburgh itself and the poets have found elsewhere to carouse. But the Festival has survived.

THE ARTISTIC ADMINISTRATOR: Robert Ponsonby holds this post at the Edinburgh Festival.

It even survived the discovery that in the first year there had been a loss of £20,777. It survived the obstinate denials by the tradesmen and hoteliers of Edinburgh that the Festival had made any difference to their takings. It survived the sneers of the cynics and the wallowing enthusiasm of the cultured feeble-minded. At the end of its first decade it is sleek, prosperous, well-oiled and seemingly indestructible—on the surface. But down below there are troubled waters which must give Edinburgh's young artistic administrator, Robert Ponsonby, plenty to think about.

It seems to me that the Edinburgh Festival is rapidly approaching a point at which some serious thinking will have to be done about its future. Every year it has gone on growing bigger and more comprehensive in its scope, until now it is unquestionably the biggest annual cultural circus in the world. From the point of view of the Festival-goer with catholic tastes, Edinburgh is a splendid place.

In the short space of three weeks he can see and hear a great deal of good music, well played; some excellent art exhibitions; theatre "in the round" and behind the proscenium arch; ballet; a film festival and a host of sideshows which come under some or none of these categories. In most performances he can expect a high level of execution—there have been some wonderful *performances* at the Festival, but Edinburgh's annual cultural jamboree has been memorable rather for the brilliance of its executants in the concert-hall, opera-house and theatre than for exciting new discoveries in the creative field.

What the Edinburgh Festival has chiefly lacked to date is a purpose. Unlike Salzburg or Bayreuth, Edinburgh has no great composer around whose work a festival can be built. The need for some kind of thematic programme-planning has not entirely escaped the Festival authorities however. An attempt has been made on occasion to give purpose to a particular year's programmes—1953 celebrated four centuries of the violin, for example—but something more is needed.

In ten years nearly every orchestra of distinction in the world has appeared in Edinburgh, some of them several times. The same is true to a lesser extent of ballet groups and theatre companies. What are the next ten years going to offer? More visits from the Vienna Philharmonic, La Scala, the New York Philharmonic and the Concertgebouw, playing the standard classical war-horses with an occasional new or seldom-heard work thrown in to give the programmes an air of enterprise? Unless the Festival acquires a purpose, there seems no alternative.

A NEW OPERA FOR EDINBURGH: Melitta Mussely, as Parascha, and Jürgen Förster, as Mavra, in the title-role of the opera by Stravinsky, which is being given by the Hamburg State Opera for the first time at Edinburgh.

The acquisition of a purpose which gives shape and point to the programmes is not as simple a matter as it might seem. For one thing, no local idol offers itself around which to drape the Festival, and in selecting a purpose, care must be taken that the right horse is backed. But that is not the major practical problem. The real difficulty for the Festival planners over this question lies in the size to which the Festival has grown. Because of its cautious universality Edinburgh has attracted from all over the world not only the highbrows, but middle-to-low-brows seeking culture. These people—and a great many folk in Scotland are in the same category—provide the bulk of Festival audiences.

They adore hearing the standard Mozart, Beethoven, Brahms and Berlioz works superbly played, because they seldom get that opportunity except on the radio or gramophone. They revel in the artificially esoteric atmosphere of Edinburgh at Festival-time—and they pay. If the Edinburgh Festival authorities were to pursue a theme—say contemporary music, art and drama—it would be necessary to reduce the size of the programme considerably because the audience would be smaller.

There is a feeling in some circles that Edinburgh would be a better Festival if it were smaller. Although the supporters of this idea belong to the most articulate group they are by no means a majority. In fact, it is not too much to say that it is the critics and their small band of Olympus-browed followers who are getting fed-up with the Edinburgh Festival (no critic ever likes anything for as long as ten years or he is *hors de la mode*), but the majority of the Edinburgh Festival Society's customers are delighted with the fare on offer.

Economically, restricting the size of the Festival to give it a theme and a purpose would be very difficult, and I imagine the first people to complain would be the representatives among the City Fathers of those very merchants and hoteliers who denied in 1947 that the Festival made any difference to their trade. On paper the Edinburgh Festival makes a loss. Last year it lost £27,112, but the 84,416 people who visited Edinburgh for the Festival spent something like £3,000,000 while they were in the city. So, in fact, the Festival makes a great deal of money for Edinburgh and even the merchants and hoteliers now admit it.

A restricted "truly artistic" Festival would probably still lose money on paper, but the loss in hotel, shop and city transport revenue to Edinburgh would be enormous. That is just one of the problems which Robert Ponsonby has to face every time he thinks of the future.

More "enterprising" planning has its devotees. Yet it can be truthfully pointed out that in the field in which the Festival has been most enterprising, the theatre, it has also been least successful. On the dramatic side the Edinburgh Festival has offered

SHAKESPEARE PLAYERS FROM CANADA: From left—Gratien Gelinas (Charles VI); Christopher Plummer (Henry V); Eleanor Stuart (Isabel); and Ginette Letondal (Katharine) in the Stratford Ontario Festival Company's production of *Henry V* at the Edinburgh Festival, which starts on August 19.

CELEBRATING THE SHAW CENTENARY: These sketches of the costumes by Mr. Finlay James for the production of Shaw's *Fanny's First Play* are for: (left) Margaret Knox (being played by Jacqueline Mackenzie); centre, Mrs. Gilbey (Lally Bowers); and right, Dora Delaney (Brenda Bruce). Shaw's short play *Village Wooing* is also being presented at Edinburgh as a curtain raiser.

FESTIVAL DIARY

Some Important Programmes to be Seen at Edinburgh this Year

(Special Recommendations are in black type)

OPERA.

King's Theatre, August 20 to September 8: **Hamburg State Opera in "Die Zauberflöte" (Mozart);** "Barbier von Bagdad" (Cornelius), "Salome" (Strauss); "Mavra" and "Œdipus Rex" (Stravinsky).

Gartshore Hall: **After-Dinner Opera in "3 American Operas,"** contemporary, first-time-in-Britain, American one-act operas performed by a young American company.

CONCERTS.

Usher Hall: **Royal Philharmonic Orchestra, cond. Beecham, on August 19, 20, 22, 24.** Soloists: Campoli, Casadesus, Sylvia Fisher, Nan Merriman, Richard Lewis, Kim Borg, Frederick Riddle, John Kennedy. Programmes include Beethoven's Choral Symphony (9th), Sir Arthur Bliss's Overture "Edinburgh" and Concerto for Violin and Orchestra conducted by the composer; Berlioz's "Harold in Italy."

B.B.C. Scottish Orchestra, cond. Ian Whyte, on August 21. Soloist: Dohnanyi. Programme includes Dohnanyi's Variations on a Nursery Song for Piano and Orchestra played by the composer.

Scottish National Orchestra on August 25, cond. Karl Rankl. Soloist: Isaac Stern.

Myra Hess. Piano Recital afternoon of August 26: Beethoven programme.

Boston Symphony Orchestra, cond. Pierre Monteux and Charles Munch, on August 26, 27, 28, 29, 30. Soloists: Isaac Stern, Robert Casadesus, Clifford Curzon. Programmes include first European performance of Piston's Symphony No. 6, Bartok's Concerto for Orchestra, Copland's Symphonic Ode, and Ravel's Concerto for left hand.

National Youth Orchestra of Great Britain, cond. Water Susskind (August 31). Programme includes the first performance of Arthur Benjamin's Etude for Orchestra.

London Mozart Players, cond. Harry Blech, September 2, 3, 4. Soloists: Casadesus, Irmgaard Seefried, Wolfgang Schneiderhan, Leon Goossens, Norbert Brainin, Peter Schidlof. Programmes include Mozart B Flat Piano Concerto.

Vienna Hofmusikkapelle, cond. Josef Krips, September 6, 7, 8. Soloists: Richard Lewis, Oscar Czerwenka, Carl Seeman. The three programmes devoted respectively to Mozart, Schubert and Beethoven.

Freemason's Hall: **Melos Ensemble, August 20, 21.** Soloists: Edith Sitwell, Hedli Anderson.

Boston Brass Ensemble, August 28.

Amadeus String Quartet, August 30, 31; September 1, 2.

Vegh String Quartet, September 6 and 8.

Solo Recitals by Rosalyn Turcek (August 22, 23), Nina Milkina and Sebastian Shaw (August 21), Nina Milkina (August 24), Campoli and Ernst von Dohnanyi (August 26), Casadesus (August 27), Gerard Husch and Gerald Moore (August 27), Myra Hess (August 29), Irmgaard Seefried (September 2, 7), Clifford Curzon (September 3), Louis Kentner (September 5).

Edinburgh University Singers (September 4).

Renaissance Singers (August 24, 25).

New Edinburgh Quartet with Dohnanyi (August 23).

BALLET.

Empire Theatre: August 20 to September 1, Sadler's Wells Ballet. Programme includes "Noctambules," "La Peri," "The Lady and The Fool," "Coppelia," "The Miraculous Mandarin" (first performance).

September 3 to 8: Ram Gopal, Indian Ballet. Programme of Indian dance.

DRAMA.

Lyceum Theatre: **August 21 to 25, "Under Milk Wood," by Dylan Thomas. August 27 to September 1, Piccolo Teatro di Milano:** "Arlecchino, the Servant of Two Masters" (Goldoni), "To-night, We Improvise" (Pirandello); in Italian.

September 3 to 8: "Fanny's First Play" and "Village Wooing," both by Shaw.

Assembly Hall: August 20 to 25, "Pleasure of Scotland"—singing, dancing, etc. **August 27 to September 8, Stratford Ontario Festival Company:** "Henry V" (Shakespeare), "Œdipus Rex" (Sophocles).

Gateway Theatre: August 20 to September 8, "The Anatomist," by James Bridie.

St. Mary's Hall: "Twice Five," a new play by Philip Guard, presented by the London Club Theatre Group.

GREEK TRAGEDY FROM CANADA: Douglas Campbell, in the part of Œdipus, stands surrounded by the Chorus in the Stratford Ontario Festival Company's production of Sophocles' *Œdipus Rex*. Mr. Campbell, who is a Scotsman, was with the Glasgow Citizens' Theatre and with the Old Vic in London before joining the company at Stratford, Ontario, in Canada.

Shakespeare, in the frame and in the round; work by contemporary dramatists, both commissioned and unsolicited; poetry and prose; comedy, tragedy and even farce written in Scots, English, French, German and American. This year we are to add Welsh to the accents and Italian to the languages.

In spite of all this enterprise—and surely it deserves that name to have presented a sixteenth-century Scots satire in the round; to have commissioned plays by Eliot, Wilder, Ustinov, Bridie and Linklater—the dramatic side of the Festival has disappointed us most often. Lately, the Festival Society seem to have given it up as a bad job and left it to the impresarios to provide theatrical fare. As Edinburgh provides a useful trying-out centre, the impresarios ought to be grateful.

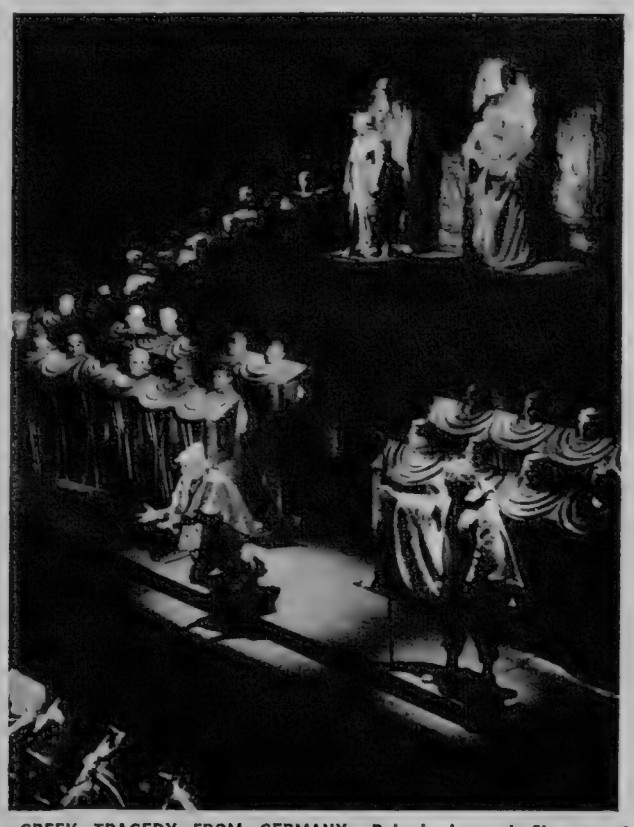
This year we have the mixture as before; drama at the Lyceum and the Assembly Hall; opera at the King's; ballet at the Empire and concerts in the Usher Hall and the Freemason's Hall. Although the concert programmes contain a larger proportion of unfamiliar works than usual in the list of works to be performed, the first places are taken, as usual, by Mozart, Beethoven, Schubert, Schumann, Brahms and Bach. I am not suggesting that there is anything wrong with this. Ticket sales are higher than ever before and everything seems to indicate that the tenth Edinburgh Festival is going to be bigger and better than ever.

Opera is to be provided by the Hamburg State Opera. In the theatre we have Shakespeare, Sophocles, Bridie, Dylan Thomas and the Piccolo Teatro from Milan. It is all very diverse, but there is something for everyone.

The Festival planners might give some thought to providing a Festival with a theme within the present enormous framework. It should be possible to plan programmes which would illustrate the growth and development of a particular aspect of an art embracing both popular and little-known examples. Italian opera from Peri to Pizetti via Verdi, Rossini, Donizetti, Bellini and Puccini would be a costly but fascinating experiment, and many others must occur to everyone.

Something must obviously be done if the Edinburgh Festival is not to forfeit the respect of the critics at the expense of the enjoyment of the many. For the music-lover in Scotland, who seldom has an opportunity to attend first-class orchestral and operatic performances, the Edinburgh Festival has been an oasis in what was too often a cultural desert. For many young people in Britain interested in the arts, Edinburgh provides a centre for a yearly cultural spree nearer than Salzburg and less ponderous than Bayreuth. To Edinburgh, it has given a three-week lease of life every year, as a true capital city. That alone is enough to justify another decade of Edinburgh Festivals.

THEATRE FROM ITALY: A scene from *Arlecchino, the Servant of Two Masters*, by Goldoni, which is being performed at Edinburgh by the Piccolo Teatro of Milan.



GREEK TRAGEDY FROM GERMANY: Principals and Chorus of the Hamburg State Opera are in *Œdipus Rex*, the opera by Stravinsky which the company is presenting at Edinburgh.

THE OUTLOOK TOWER OFFERS ONE OF THE FINEST VIEWS OF THE SPLENDOURS OF THE CAPITAL OF SCOTLAND: The artist has drawn his impression from the top of the tower on Castlehill. Extreme left is Cannonball House on the Castle Esplanade, behind which rises the Castle. During the Festival the Esplanade is transformed into an arena for the Military Tattoo. In the centre foreground is the picturesque architecture of Ramsay Garden, where lived Allan Ramsay, the eighteenth-century poet and father of the famous painter. Looking over the roofs of the Garden, the château-like building of Fettes College is in the distance and, behind, the Firth of Forth narrows to approach the Forth Bridge. From centre to right Princes Street runs by its Gardens, and the porticoed building on extreme right is the Royal Scottish Academy.

EDINBURGH PANORAMA

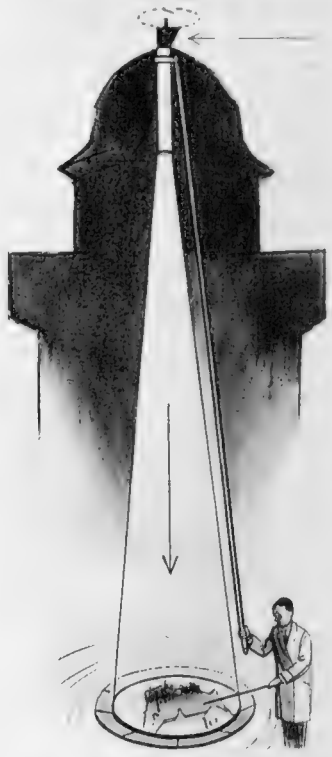
The City is Seen Best from the Famous Outlook Tower

Drawings by JOHN MACKAY

The Outlook Tower on Castlehill is believed to have once been the town house of the Laird of Cockpen, who has his immortality in many Scottish ballads. Later it was known as Short's Observatory. In it Mr. Short, an Edinburgh optician, established a museum of astronomical instruments and scientific models. This, in 1892, it was given its present name by Professor Sir Patrick Geddes. He transformed the tower into a unique centre for all who want to see, and learn about, the city, and his object has been developed by an Association of Citizens, with the help of local artists and craftsmen.

The tower should be a "must" for visitors to the festival or, for that matter, at any other time. From the top one looks over the broad sweep of the capital of Scotland. Inside the building the "Edinburgh Room" displays prints, pictures and models to illustrate the development of the city, and the Scotland Room does the same thing for the country as a whole. Short's scientific tradition is maintained by the camera obscura, through the periscope of which views of the surroundings can be obtained.

ONE OF EDINBURGH'S HIGHEST BUILDINGS: The Outlook Tower on Castlehill is drawn from the Castle Esplanade. It was given its name in 1892 when it was turned into a unique centre for all interested in the story of Scotland and of its capital city. The interior has recently been redesigned to exhibit this purpose.



THE CAMERA OBSCURA: Devised on the periscope principle and manipulated by a long-handled lever through 360 degrees, it gives visitors inside the tower a concentrated view of the city.

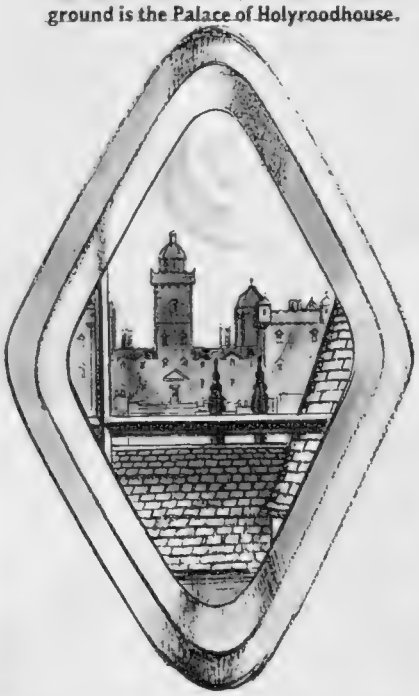
EDINBURGH'S mural artist extension o that Edinburg of the drur century Bu

ART wor the is a hors ghe

In the left foreground above, are the twin towers of the New College of the Church of Scotland and the roof of the entrance to the Assembly Hall, where a company of players, dancers and singers is presenting an all-Scottish performance during the first week of the Festival. After this, the Stratford Ontario Festival Company will be seen here. Just to the right of the College towers is the Scott Monument with behind it, in the Firth of Forth, the lighthouse island of Inchkeith. In the centre distance, on this side of the water, are the installations of the Port of Leith, where the Queen and the Duke of Edinburgh will arrive in the Royal Yacht *Britannia* for the opening of the Festival. On right the Nelson Column stands on Calton Hill. On extreme right the "Royal Mile" runs to St. Giles' Cathedral, with its crown spire.

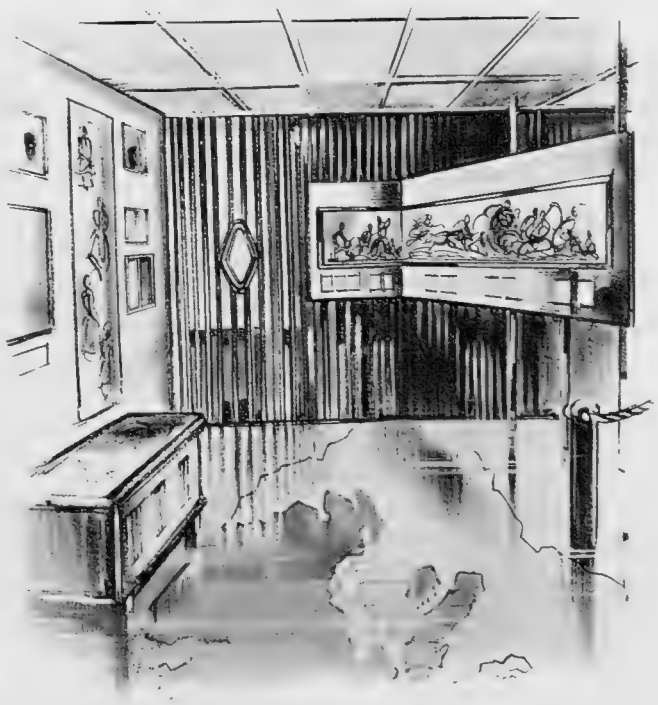
On left—
EDINBURGH IN 1450: The Castle rock, in background, was moated on the right side by a loch. The High Street runs down past St. Giles' and the Mercat Cross to the Netherbow Port, the old east gate of the city. The road continues down to the community of the Canongate, growing round the Abbey Church of Holyrood. This sketch is based on one of the reconstructions of the late Sir Frank Mears, in the permanent exhibition in the "Edinburgh Room" of the Outlook Tower.

On right—
EDINBURGH TO-DAY: Princes Street Gardens replace the loch, and buildings are now continuous along the High Street and the Canongate which meet on the site of the Netherbow Port, marked by the two dotted circles. In the foreground is the Palace of Holyroodhouse.



AN ARCHITECTURAL GEM: From the diamond-shaped window in the "Scotland Room" of the Outlook Tower, the view is over the roofs of the city to one of the finest Renaissance buildings in Scotland, the school founded by George Heriot, who was jeweller to King James VI and I.

ARTS AND CRAFTS: Mr. Felix M. O. McCullough, the stained-glass and works at the drawing-board in the "artist's studio" which is an the "Edinburgh Room" in the Outlook Tower and reminds visitors is a flourishing centre of arts and crafts. The panel on the easel is horse of the Royal Scots Greys. *Right*—This model of a thirteenth-gher's home in the "Edinburgh Room" was made by a local school.



THE "SCOTLAND ROOM": On the floor a map of the country in colour is inlaid. The freize on the right portrays characters from Burns' works. The diamond window is in the left background. The room tells pictorially the story of the development of Scotland from the distant Celtic age to the hydro-electric projects which are making the country so successful to-day.

FIELD STUDIES IN SUFFOLK

A Work Centre of the Council for the Promotion of Field Studies at Flatford Mill

One year after coming into being in 1943, the Council for the Promotion of Field Studies was leased the National Trust property of Flatford Mill and its adjacent grounds as a study centre. To-day the old mill, which once belonged to the family of John Constable, is a thriving centre for study and research. It was officially opened in May 1946. Over the past ten years its programmes have included courses in botany, insect biology, ornithology, hydrobiology, estuarine ecology and general natural history. Art courses are also a special feature of the instruction. In addition there are "open weeks" when groups of students, who share a common interest, work with members of the staff of the centre according to an agreed plan.

Most of the students who come to Flatford Mill to attend the courses or to do research studies are from universities, training colleges and school sixth forms. Private students, however, are accepted for attendance on the normal courses or to take part in research work.

The mill itself, a Queen Anne building, was inherited by John Constable's father in 1700. It was still in use as a mill at the turn of this century. Now extensively repaired and reconstructed, it houses two laboratories, a common room, a library and the students' bedrooms. In nearby Willy Lott's cottage a hostel has been set up for women students.

The grounds of the centre lie in the heart of Constable's countryside celebrated by his landscapes. The surrounding fields and streams are rich in plant and animal life and form an ever-stocked store of specimens for the students attending the courses at the Mill. This corner of Southern Suffolk, with the Stour estuary and its marshes and ponds, now calls to both artist and scientist alike.

FLATFORD MILL AND ITS POND: The work centre established by the Council for the Promotion of Field Studies at Flatford Mill, in Suffolk, was first opened in May 1946. Most of the students are from universities and training colleges. *On left*—The Warden of the centre shows a group of students how to test soil to find out whether it is an acid or an alkaline type. This test is part of the Plant Ecology Course.

AT WORK IN THE LABORATORY: Students examine material collected in the field in a laboratory which is part of the centre. In all there are two laboratories in the mill.

COLLECTING SPECIMENS: A group is seen collecting insects and soil specimens in the grounds of the centre. Flatford mill, which was inherited by John Constable's father in 1700, now belongs to the National Trust.

THE SECRETS OF THE MILL STREAM: Students on a University of London Extra-Mural Course for the Certificate of Proficiency in Natural History collect freshwater specimens from the mill stream. Over the past ten years the courses at the centre have covered a wide variety of field research.

WILLY LOTT'S COTTAGE: This adjacent cottage is now used as a hostel for women students attending the courses at the Flatford study centre. All the property at the mill and cottage belongs to the National Trust.

TRAINING SHIPS AND TANKERS

Some Recent Events of Interest in the Shipping World

Below—

H.M.S. "CONWAY" TO BE DEMOLISHED: The wooden hulk of the old training ship lies in the Menai Strait, Caernarvonshire, where she went aground in April 1953 while being taken to the Mersey for refitting. In the background is the Menai suspension bridge. It has been decided that the hulk is a total loss and the task of clearing the wreck away will be begun shortly. H.M.S. *Conway* was a training vessel for officers destined for service with the Merchant Navy and had been moored in the strait to the north of the suspension bridge. Formerly the *Nile*, a 92-gun ship of the line, she served in the naval campaign in the Black Sea during the Crimean War.

H.M.S. "WORCESTER" HEADS FOR DRY DOCK: Two river tugs prepare to tow away the old wooden-walled training ship H.M.S. *Worcester* from her berth near Greenhithe, Kent. She was being taken to dry dock at Blackwall for repairs to her hull and for refitting. Once the *Exmouth*, she carried out duty during the last war as a floating headquarters for the London auxiliary patrol.

ANOTHER "SUPER TANKER": Some idea of the size of the new super tanker *Evgenia Niarchos* can be gained from this close-up of her propeller as the vessel lay on the slipway. The 47,000-ton super tanker was launched from the Barrow-in-Furness yard of Vickers-Armstrongs Ltd., and is the sister ship of the *Spyros Niarchos*, which was launched from the same yard in December 1955. A note of regret amid the ceremony of the launching was caused by the knowledge that the Niarchos group has not seen its way to place any new orders with British shipyards. The representative of the Niarchos group at the launching, Mr. S. Dodds, made it clear that it was prices and delivery dates that took the orders away. At the moment further additions to the Niarchos fleet are being built in Germany and Japan. *On right*—The *Evgenia Niarchos* after her launching lies in the river as tugs begin to take her in tow. Super tankers of the size of the *Evgenia Niarchos* and her sister ship, the *Spyros Niarchos*, operate much more economically than those of smaller tonnages with which most tanker fleets are equipped. This saving in operating costs would be of enormous advantage if companies were compelled to send their fleets round the Cape instead of through the Suez Canal.

SUICIDE AND HANGING

"The Seagull" and "The Quare Fellow" at London Theatres

Mr. David Magarshack has made a new translation of *The Seagull* for Mr. Michael Macowan's production at the Saville Theatre. Without question, it gives English audiences the best insight they have had to date of what Chekov intended in his play which ends with a suicide.

The cast take full advantage of the opportunities offered them. Comparison with the memorable production of Komisarjevsky before the war is inevitable. Mr. Macowan does not attempt to find any poetry in *The Seagull*. What he does do is to present a domestic drama about the characters on a country estate, who can be comic and tragic by turns. In its own way the Saville Theatre production is as much a theatrical landmark as that of Komisarjevsky.

IN "THE SEAGULL" AT THE SAVILLE THEATRE, LONDON: From the left are Jill Bennet (Masha); George Relph (Sorin); John Bennet (Medvedenko); David Bird (Shamrayev); Nicholas Hannen (Dorn); Kara Aldridge (Paulina); Diana Wynyard (Arkadina); Hugh Williams (Trigorin) and Lyndon Brook (Konstantin). This production is a new translation of Chekov's play.

THE SYMBOLIC BIRD: Lyndon Brook, as Konstantin, brings Perlita Neilson, in the part of Nina, the seagull which he has shot.

NOVELIST AND ACTRESS: Diana Wynyard (Arkadina) in her scene of passion with Hugh Williams (Trigorin).

THE STAGE BY THE LAKE: From left, Diana Wynyard, John Bennet, Jill Bennet, Hugh Williams and Lyndon Brook watch Perlita Neilson reciting Konstantin's play in the first act of *The Seagull*.

A CAST OF CONVICTS: From the left are Barry Clayton (Healey, the Embezzler); Maxwell Shaw (Dunlavin); Brian Murphy (Prisoner B, the Man of Thirty); Gerard Dynevor (Neighbour); Glynn Edwards (Prisoner A, the Hard Case); Henry Livings (the Boy from the Island); and Richard Harris (Mickser). They are in a scene in *The Quare Fellow*, by Brendan Behan, at the Comedy Theatre, in London. The title of the play is the Irish slang for a man condemned to death, and the action takes place in a gaol in Ireland when a prisoner is about to be hanged. The production, by Theatre Workshop, was first seen in London at the Theatre Royal, in Stratford, at the end of last May.

"THERE'S HIS GRAVE": Glynn Edwards (left) and Gerard Dynevor stand by the grave which has been dug for the condemned man before his execution. In background are others of the convicts.

SAILING DAY FOR THE ROYAL CHILDREN

Prince Charles and Princess Anne go by Train to Southampton to Join the Royal Yacht at the Start of the Queen's Scottish Cruise

LAST LOOK AT WATERLOO: Prince Charles and Princess Anne look from their carriage window before setting out from the station for Southampton to join the Royal yacht *Britannia*. Their special coach was attached to a holiday relief train.

THE WELCOME AT SOUTHAMPTON: The Queen's children are greeted by a naval officer and civic dignitaries as they step from their train at Southampton Station. Shortly afterwards Prince Charles and Princess Anne boarded the Royal yacht *Britannia* and sailed for Barrow-in-Furness, where they were to be joined by the Queen and the Duke of Edinburgh for the seven-day tour of the Western Isles.

EXCITEMENT GROWS AS SAILING-TIME DRAWS NEAR: *Left*—Prince Charles looks eagerly ahead as he follows his sister towards the ship. *Right*—A laughing Princess Anne waves from the deck of the *Britannia*. With her is Princess Andrew of Greece, mother of the Duke of Edinburgh, who accompanied the Royal Family on the voyage. The Queen and the Duke had arranged several calls during the voyage, but it was not expected that the children would accompany them ashore on official visits.

THE GROWTH OF KUALA LUMPUR AIRPORT: The new terminal buildings of Kuala Lumpur airport were recently opened to traffic. The ceremony was performed by the Chief Minister of the Federation of Malaya, Tunku Abdul Rahman. At the same time, Kuala Lumpur was declared an international airport. This means that it has all facilities for dealing with permanent international air services. The capital of the Federation is now linked to London for the first time by a direct air service. It is no longer necessary to change aircraft. The total cost of the buildings erected in the most modern architectural style, and parking apron, was 950,000 Malayan dollars, over £110,000.

NEW SHAPES IN ARCHITECTURE

Kuala Lumpur Airport ; the Alexander Graham Bell Museum ; and New Flats in the City

Above—
COMMEMORATING A GREAT INVENTOR: The Alexander Graham Bell Museum at Baddeck, Nova Scotia, was due to be dedicated to-day, with Canadian officials and members of the Bell family present at the ceremony. The architecture of the museum, opened last year, follows the triangular shapes of the man-carrying kites built by the inventor. The building contains a priceless collection of relics, records and working models demonstrating his wide range of interests. It was at Bell's summer home and laboratory at Baddeck that the inventor of the telephone carried out many of his experiments, including those on the problems of transmitting sound by electricity and light. The building, costing over £50,000, was erected at the expense of the Canadian Government. Alexander Graham Bell, a Scot who settled in the United States, died in 1922. He patented the telephone exactly eighty years ago.

On right—
A CITY BUILDING WEARS A STRANGE "HAT": Great Arthur House is a new block of flats rising in the City of London, near Barbican, and is part of the Golden Lane housing scheme. The peculiar construction on the roof, consisting of two wing-like concrete projections on either side of a central edifice, has been puzzling passers-by. The "wings," held up by four columns, contain water storage tanks with a capacity of 5,000 gallons. The central structure houses the boiler flue and lift machinery. When it is complete, Great Arthur House, 200 ft. high, will contain 120 flats in its sixteen stories. Estate offices for the block will occupy the lowest story. It will be the tallest residential building in London. Some completed flats are in the foreground.

STOPPING A LAME JET: An American F9F-5 Panther practises an emergency landing on the carrier *Lake Champlain*. In the top picture the fighter bounces over the ordinary "Davis" arrester wire and engages the "Barricade." The centre view shows the trap stretched to the limit of its elasticity and (*bottom*) the jet is seen safely on deck with the minimum of damage. These standard U.S. Navy devices have saved many lives and aircraft in recent years.

TRAPPING A PANTHER

A U.S. Jet Fighter Demonstrates an Emergency Landing on a Carrier

The advent of the jet presented many problems to the navies of the world using aircraft-carriers. One major difficulty arose over the design of equipment which would stop damaged jet aircraft with a minimum of further damage to pilot and plane. How well the American Navy has tackled this problem was shown in a recent demonstration held aboard the U.S.S. *Lake Champlain*. The object of the "Davis Barrier" appears to be to catch an aircraft's arrester hook in the normal way, but later and at higher speeds than is usual. If this fails the "Barricade" can receive a possible weight of 17,000 lb. at a speed of perhaps 100 m.p.h., as is seen in the pictures of the Grumman F9F-5 Panther on this page.

The "Davis" device and the "Barricade" are but two examples of the U.S. Navy's Naval Air Engineering Facility's work which has saved many lives and planes. The Facility was set up in 1946 and it carries out continual research and development to improve naval air operational devices.

The Sphere of Travel

HOLIDAYS ON THE SPANISH MAIN

Cruises to the Caribbean and South America Enjoy Warm Sun and Sea

By GORDON COOPER

AN escape to the sun is as satisfying a holiday as anyone could desire and there is no better part of the world in which to find winter warmth than South America and the isles of the Spanish Main. There are now many opportunities available for making such journeys, although I must stress that some tours are already fully booked up, while for others immediate application is essential. I advise any intending traveller to get in touch with one or other of the specialist firms dealing with sea tours (listed below), for they have up-to-date information on what accommodation is still available. Alternatively, going by air will appeal to some people.

The last word in luxury sea travel is offered to those who choose to go by either the *Colombie* or the *Antilles* of the French Line. The latter is the finest ship sailing regularly on the West Indies run, and it is hardly necessary to add that the food and wines are up to the highest French standards. Both are large ships and there is plenty of deck space. The ports of call—Vigo, Pointe à Pitre, Fort de France, Barbados, Trinidad, La Guaira, Curacao, Cartagena, San Juan—exhale romantic memories of the days when buccaneers and pirates sailed the Spanish Main. There are fortnightly sailings, and the round trip takes about a month. A break in the journey can generally be arranged at one or other of the ports at an average cost of £3 10s. daily, staying at a good-class hotel. Minimum round voyage fares are: Cabin class, £162; First class, £203, while a single cabin costs about £300.

A delightful island in which to stay for a time is Bermuda, although the winter climate there is better described as equable rather than warm. Christmas is celebrated enthusiastically by the local population, and, in addition to Christmas-trees and carols, there is gombey dancing, cassava pie and the ceremony of lighting the Yule Log. Down Front Street, Hamilton's principal thoroughfare, thousands of coloured lights turn the casuarinas that line the harbour into gigantic Christmas-trees. The ships in port attach a tree to their foremasts. The coloured lights and the snow-clad appearance of the white roofs provide a Christmas-like colour scheme.

On Boxing Day, rhythmic drums and shrill piping of flutes announce the arrival of a troupe of gombey dancers. Wearing headdresses of tall peacock feathers and capes adorned with small mirrors which reflect the sun, the gombeys whirl and prance. The performance is a modified version of an African tribal dance, supposed to ward off evil spirits, and, while hardly in the true Christmas spirit, is still great fun.

There are various travel routes to Bermuda from the United Kingdom. By air, B.O.A.C. maintain two flights weekly. By sea, there are sailings by the Cunard and the Pacific Steam Navigation Lines, while first-class accommodation is available on freighters of the Pacific Steam Navigation and the Royal Mail Lines. Worth noting, too, is the sailing by the Cunard liner *Caronia* from Southampton on January 2, making a special call at Bermuda on January 9. Passengers can return on March 2 or March 30 when the Cunarder *Parthia* makes a special call at Bermuda to pick them up. First-class fares range from £200 upwards

For those wishing to travel by freighter, it is recommended that a travel agent be consulted. The popularity of this form of cruising means that the limited accommodation on these ships is often fully booked up. Informal Travels Limited offer an exceptional, inexpensive, twenty-eight-day freighter sea tour to the British West Indies. There are three or four sailings monthly by modern vessels, carrying four to ten first-class passengers in single and double cabins to Dominica and other islands. At the ports of call, where a day or two is spent, the ship is used as a hotel. The inclusive cost of the voyage is £150.

BERMUDA: AN ATLANTIC REFUGE FROM THE ENGLISH WINTER: Bathers enjoy the warm waters of the Gulf Stream. The ocean is a deep blue, so clear that the sea-bed seems within easy reach. Its colour contrasts with the pink sands and vivid green vegetation. Bermuda's winter temperature is about 60 to 70 degrees. In the summer cool trade winds blow.

While planned itineraries indicate to the traveller the ports of call, there is also the thrill of coming on the unexpected. Some years ago I remember passing, on the way to Saba, a small island marked, on the charts, Dead Chest. This speck of land is said to have been the inspiration of Stevenson's line: " Fifteen men on the Dead Man's Chest—Yo-ho-ho, and a bottle of rum ! "

When I read *Treasure Island* as a boy, I was bewildered by the thought of fifteen men sitting on a dead man's chest, unless they took turns, and why should they do it, anyway ? It was not until I learned that " Dead Chest," or " Dead Man's Chest," was the name of a barren island that the ditty became intelligible. " Pirate law " marooned offenders on some uninhabited spot.

Fallen Jerusalem is another extraordinary islet. From a few miles away, its huge, rectangular boulders seem like a large city, with tall business buildings looming above the horizon. Many of these blocks are as large as a good-sized house, and on one I inspected at close quarters there was a cave big enough for people to live in.

In this part of the Caribbean Sea is the small British island of Nevis. For anyone seeking an escapist holiday, it is worth consideration. It was here that Lord Nelson met and married Mrs. Nisbet. The entry and signatures in the register of Fig Tree Church are shown to every visitor. Here, too, at Charlestown, Alexander Hamilton, first Secretary of the Treasury of the United States, was born and spent his childhood. There are hot mineral springs in Charlestown, and it is interesting to note that for a few decades the élite of English society flocked to Nevis, some to " cure " in the warm waters, others to enjoy the gay life.

It is not the intention of this article to cloy the reader's appreciation with indiscriminate and incessant burbling about the beauties of Caribbean nature. Pictures, in any case, convey far better the reason why Christopher Columbus, the " first tourist," described each island as " the most beautiful land human eyes have ever beheld."

The visitor must decide for himself just which island appeals to him most. Jamaica certainly appears to be paradise for many Britons seeking the sun. Montego Bay

USEFUL ADDRESSES

Specialists in Sea Travel

Thos. Cook and Son, Ltd., Berkeley Street, London, W.1.

Cornelder's Travel, 114, Shaftesbury Avenue, London, W.1.

Informal Travels Ltd., 45, Queensway, London, W.2.

Western Shipping and Air Travel Ltd., 39, Jermyn Street, London, W.1.

For Hotel Reservations in the West Indies

Benson Travelways Ltd., 85, Knightsbridge London, S.W.1.

For information concerning Bermuda

Bermuda News Bureau, 6, Lower Regent Street London, S.W.1.

is its most praised resort. Hotel prices there are anything but inexpensive, but you can obtain first-class accommodation. The blue of the sky and sea have a superb clarity, the sand is white and firm, and the water temperature is about 80 degs. all the year round. As I am not one of the " It-gives-you-such-a-glow-when-you-come-out " type of bather, I love the Jamaican waters where you don't *have* to come out. You merely linger by the hour.

The Booth Line is again offering its tours which take you 1,000 miles up the Amazon, the earth's mightiest river. There are monthly sailings from Liverpool, and the round trip occupies eight weeks. The inclusive first-class fare is from £270 single, and the excellent cuisine is adapted to tropical requirements. The itinerary is usually Leixoes, Lisbon, Madeira, Barbados, Trinidad, Para and Manaos.

Further afield is South America, whose eastern ports can be reached by regular sailings of the Royal Mail Lines and the Blue Star Line. Tickets are interchangeable. Enquire about round trips to Buenos Aires, where, on occasion, the ship can be used as an hotel during the stay in port. I recently travelled on the R.M.S. *Alcantara* (Royal Mail) and found it to be a " happy " ship, an important factor in the success of any sea voyage.

For the west coast of South America, there are services operated by the Pacific Steam Navigation Company. For those who would like to make the round voyage of the continent, there is a sailing in early February by the *Reina del Pacifico*. The voyage lasts two months, and the first-class fare is from £550.

There are also opportunities to travel to either the east or west coasts by Dutch, Scandinavian, German and British freighters. These ships call at a considerable number of ports and their progress is more leisurely than by the faster passenger steamers. Prices are usually lower, but the available accommodation is in great demand.

For anyone making the trip to South America, I recommend the purchase of *The South American Handbook* (Trade and Travel Publications Limited, 10s. 6d., or 11s. 9d. including postage).

AN IDEAL SPOT FOR WATER SPORTS: A speedboat towing a water-skier races across the waters of Mangrove Bay. The most popular sport in Bermuda is yachting, for which the island is renowned. There are races for international six-metre and other yachts, and for dinghies. Deep-sea fishing and surf-bathing can be enjoyed, and there are several fine golf-courses.

THE PLEASURES OF CRUISING

STRENUOUS SPORTS ON BOARD A LINER: Two passengers batter one another with loaded bags, each trying to knock the other off his precarious perch on the greasy pole into the water of the swimming-pool. The Captain awards prizes for this and other competitions. The ship is the P. and O. liner *Chusan*, 24,000 tons, which carries 1,000 passengers. She, *Arcadia* and *Iberia* make cruises throughout the summer and autumn to the Mediterranean, Spain and Portugal, Madeira, the Canaries, and Scandinavia. Leaving from Southampton, their ports of call include such places as Lisbon, Santa Margherita, Vigo, Gibraltar, Malaga, Barcelona, Marseilles, Cannes, Palma, Ajaccio, Naples, Palermo, Messina, Corfu, Dubrovnik, Venice, Istanbul and Beirut. Athens and Alexandria are visited when conditions permit. The cruises to Scandinavia include calls at Trondheim, Aandalsnes, Bergen, Oslo and Copenhagen. Passengers can make excursions to Rome, Naples and other places from the ship. The duration of a cruise, of which there are nineteen this year, is anything from nine to twenty days. A single tourist-class fare for fourteen days costs about £59.

The World of Books—By VERNON FANE

AN EPIC OF MOUNTAINEERING

Hermann Buhl's Ascent of Nanga Parbat; a Guide-book to Rome; Debased Murderers; Peter de Vries' Comic Novel; Three Stories about Ships; and Other New Fiction

THAT wonderful day when we heard that Hillary and Tensing had climbed to the summit of Everest is not likely to be forgotten by anyone in this country. It was a proud moment and it had been in a large measure the result of patient, meticulous team-work. NANGA PARBAT PILGRIMAGE (Hodder and Stoughton. 25s.) is the autobiography of another mountaineer, Hermann Buhl, and it has been translated from the German by Mr. Hugh Merrick. As the author seems to have been concerned with climbing since soon after his birth in Innsbruck, this is mainly a book about mountains. Among all the accounts of great ascents, of friendly rivalries, of training and disappointments, there is one story which makes almost incredible reading. Almost, but not quite, for it is true that in July three years ago Hermann Buhl climbed the last 4,000 ft. of Nanga Parbat *alone*, very ill-provided with food and drink, and without the help of oxygen. Exhausted, and suffering from hallucinations, he reeled back into camp on frost-bitten feet forty-one hours later. It was an amazing feat of endurance and courage.

Down from the mountains to the seven small hills of Rome and to Mr. Archibald Lyall's very intelligent guide-book which not only tells you how to get about in the Eternal City and what to see, but how to order food and wine (with an interesting passage on ice-cream), where to find visiting film stars and how to stay on the right side of the law. ROME SWEET ROME (Putnam. 12s. 6d.) is full of good advice and even has a chapter on signs and gestures by which a whole conversation may be carried on without a word spoken aloud. It 's an admirable book and not too big to carry about.

RED SHOES FOR NANCY (Constable. 13s. 6d.) is the story of a little girl who was born with an extremely rare blood disease and lived only through the devotion of her mother and the care of surgeons, having forty operations before she was twelve. Mrs. Marguerite Hamilton has written of her daughter's splendid courage and even cheerfulness, and it is poignant to learn that Nancy has died since the book was written.

Mr. Conrad Phillips has written four studies, in MURDERER'S MOON (Arthur Barker. 16s.), of some of the most vicious and debased killers of recent times: Heath, Haigh, Christie and Chesney, whose cases you may remember, although I think it is exact to say that much of the evidence in all these cases was so revolting that it could not be printed. Mr. Phillips has not re-hashed either the stories or the evidence but has tried to arrive at the kind of boy and man that each of these creatures must have been before they committed their crimes. He has talked to relations or friends who knew them as children, schoolmasters, women acquaintances, employers, even prison mates. He has written soundly and clearly but I 'm not sure that, except to the criminologist, the trouble was worth taking.

First of this week's batch of novels is Mr. Maurice Rowdon's PERIMETER WEST (Heinemann. 16s.), a book of strong individuality, about a city that has been devastated by bombing but still survives with its remaining people making some kind of life for themselves among the ruins, while a foreign army controls events from the frontier posts round the city's perimeter. Mr. Rowdon focusses on a group of five people: a rich couple, a film director working on a story of the city's terrible experiences, the girl who loves him, and an architect from Tunis whose past has been uncomplicated by worries other than for his personal comfort. The author has a smooth style, smooth and rather heavy, so that even scenes of violence or hysteria are, as it were, weighted down to quietness, but the picture he gives is highly effective.

MY DARLING FROM THE LION'S MOUTH (Chatto and Windus. 12s. 6d.) is a first novel by Mary K. Harris, sensitive, low-toned and with a certain charm which may develop more positively. The story is about a young girl living with her grandfather, who spares very little time for her, and his housekeeper, who spares too much and is possessive and jealous. When the girl makes a new woman friend battle is tacitly declared, with the girl's affection and confidence as the victor's spoils. The theme is slight but well handled.

It is a sad fact that funny books are far, far rarer than sombre ones and that the genuinely comic novels that have been published this year could be counted on the fingers of one hand. Mr. Peter de Vries, though, comes to the rescue with his second book, COMFORT ME WITH APPLES (Gollancz. 13s. 6d.), and for once it is possible to hail a really genuine talent for the comic. Chick, round whom the plot revolves vertiginously, is a columnist on his local paper, a purveyor of homely wisdom and wisecracks, and the husband of a buxom girl who becomes no mean wisecracker in her own right. There are various troubles, mainly amatory, and a whole lot of fun in general. Recommended, in fact, as a specific against the dumps.

And now for three novels in each of which a ship is as important an interest as any of the cast of characters. FOLLOW A SHADOW (Cassell. 12s. 6d.) is Mr. Wallace Reyburn's action story of a 9,000-ton cargo boat which suffers the same fate as the *Flying Enterprise*. This greatly complicates the life and loves of its captain. The scenes at sea are excellent.

RED SKY AT MIDNIGHT (Alvin Redman. 15s.) reflects something of the bitter hardships which were endured by the men of the Murmansk convoys, that worst of wartime assignments, when, under enemy attack from land or sea, and harassed by violent gales, ice-covered ships kept open the supply lines from this country to Russia. Mr. Robert F. Mirvish himself made three of those trips in the course of his war service. The love interest in his book, therefore, although a credible part of the story, must take second place to the descriptions of ships, the hostile sea and the northern ports.

Mr. David Stuart Leslie writes about a very different kind of craft in THE DEVIL BOAT (Hurst and Blackett. 13s. 6d.): a fishing boat with a sinister name and an evil reputation in the Azores where, in spite of the superstition which surrounds it, three men take it to sea one night—and vanish, though the boat returns empty and unguided to the shore. Mr. Leslie writes vividly and

POET AND PAINTER AT THE BULL-RING: Pablo Picasso (on the left) and the French poet and dramatist, Jean Cocteau, wave their hats in applause during a bull-fight at Valauris, in Southern France. This particular *corrida* was the third arranged by Picasso, who always insists that the final ceremonial killing of the bull should not take place. In all other respects the bullfight follows the usual pattern. For many years Picasso has been a patron of the sport, which is very popular in the regions of Southern France across the border of the Pyrenees from Spain.

evocatively of the life of the Portuguese fishermen, their poverty, their independence, their strong family pride, and he has succeeded in giving an unsentimental picture of a land few of us know.

There have, of course, been writers who, on a single day's visit, or no visit at all, could write convincingly and with an amazing degree of accuracy about foreign countries, ancient cities, deep jungles and rivers and even convey the chief traits of the local character. Such men, equally of course, are giants and most authors do better with what they know well and have observed keenly. The one is a *tour de force*, the other a first-rate route to an unusual setting. TRIAL BY FIRE (Hamish Hamilton. 12s. 6d.) is the story of an oilfield in a small Arab sheikdom in Arabia, and it has been written by Mr. Charles Elliott who is evidently thoroughly familiar with such a place and such a life, and describes both with the utmost clarity. He has what I think is a special gift for making the reader feel the terrible heat, see the ugly, unglamorous desert and hear the sounds of the oil-rigs or the crowded feast days.

Mr. Frank O'Grady is another who knows his subject and its background very well and he writes of New South Wales and its pioneering days in the early nineteenth century. GOONOO GOONOO (Cassell. 11s. 6d.) is the name of a big estate, or station, as it is called in Australia, of more than 30,000 acres. Mr. O'Grady's story deals with its early settlement and the practical as well as the emotional difficulties that its young settlers have to face. One aspect of the novel that distinguishes it from others of its nationality, is the care with which the author conveys the life and the language of the aborigines, their story-telling, their rites and their corroborees.

MISS MARLOW FROM COURT (Hurst and Blackett. 12s. 6d.) is a charming, quiet, well-mannered and utterly unaffected novel about London in the early 1780's and on reflection you may agree that by no means all historical novels have those qualities. Mr. David Emerson writes about a girl who has been sub-governess to the young princesses for five years and has spent the time, fairly tediously on the whole, at St. James's and Windsor and Kew. Freed from this strict if royal regime, she plans to live on her small income and have a modestly good time in the city of Dr. Johnson and Mrs. Siddons. Mr. Emerson's account of what happens illustrates his talent for reconstructing the atmosphere of a period and the welcome moderation of his display of research.

Signor Carlo Scarfoglio's novel, THE TRUE CROSS (Gollancz. 15s.), is concerned with the last years of the Kingdom of Jerusalem, from 1177 to 1192, years which saw the crumbling and the corruption within even such movements as the Crusades. The author shows the fifteen years of change through the device of a young Italian boy seeing the strange land with fresh eyes and recording his experiences without the bias of a political or religious *parti pris*. It is a remarkable achievement, and the writer has been well served by his translator, Frances Frenaye.

As for this week's detective stories, there are three that I would like to mention. Mr. Michael Gilbert's BE SHOT FOR SIXPENCE (Hodder and Stoughton 12s. 6d.), which has a splendid Oppenheim setting, though lacking in the number of Ambassadors, Dukes and other Excellencies in whom Mr. Phillips O. would have rejoiced. In the present day, I know of few writers of detection or crime who give one more solid value for one's money.

DEATH AT THE GOLDEN CROWN (Robert Hale. 10s. 6d.) has, as far as I am concerned, the disadvantages of dealing with the murder of two little girls and the celebration of Black Mass, subjects which I never feel are genuinely entertaining. Alexandra Dick however, writes competently and composedly about them and about a coven of present-day witches.

Mr. Sebastian Fox is new to the writing of thrillers and has made an admirable beginning with ONE MAN'S POISON (Chatto and Windus. 12s. 6d.). It is about a perfectly poisonous broadcaster who is very appropriately rubbed out, or liquidated. Solidly constructed as to plot, and very well observed as to police work.

BOOKS IN BRIEF

The latest volume in the *Introducing* books INTRODUCING GREECE, edited by Francis Kirkconnell (Methuen. 21s.). The contributors all have a first-hand knowledge of the country and chapters are given to lesser-known provinces such as Thessaly and Macedonia, as well as the more familiar Athens and the Peloponnese. There are excellent photographs with the text.

In DIMBILIL (Arthur Barker. 18s.) Errol Whittall tells the story of how he built up his farm in Kenya. Besides giving practical information about livestock and crops, the author has a good deal to say about the Mau Mau and European and African relationships.

SOHO, by Arthur Tietjen (Wingate. 13s. 6d.), has as its sub-title *London's Vicious Circle*. It is a horrifying report on the criminals, racketeers and thugs in Central London by a journalist who is a leading crime reporter.

The first book ever to be published on the wild flowers of British Mountains is the latest addition to the *New Naturalist* series, MOUNTAIN FLOWERS, by John Raven and Max Walters (Collins. 25s.). The authors have hunted flowers in the Lake District, Wales, Scotland and Ireland. For those more interested in domestic flora, Allen H. Wood offers many useful suggestions in HOUSE PLANTS UNUSUAL (Benn. 18s.), and shows that an astonishing range of flowers can be grown in the home.

Balletomanes will want to possess LONDON'S FESTIVAL BALLET ANNUAL, 1956-57, edited by A. George Hall (The Grays Inn Press Publications. 21s.). It includes a record of the recent tours made abroad by the company, and numerous articles and illustrations of personalities and performances.

A second selection from the classic folios of Pierre-Joseph Redouté is published under the title of ROSES 2, by the Ariel Press. The price is 30s. limp or 45s. bound. Eva Mannering introduces her choice of the paintings of the artist whose work will always remain supreme in its particular field.

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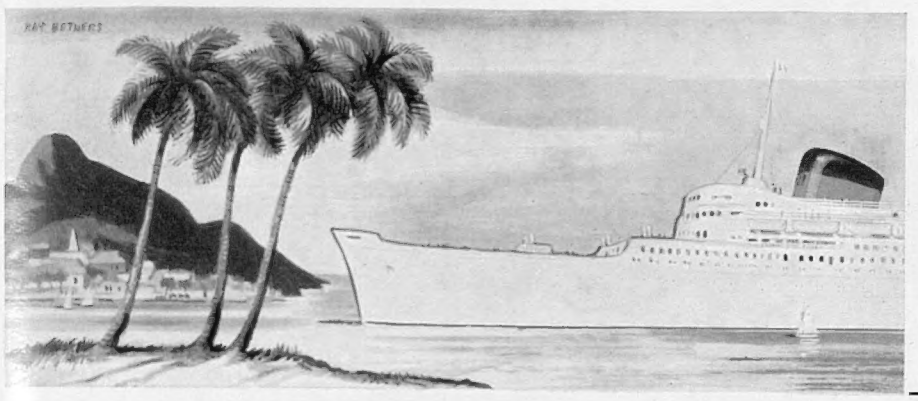

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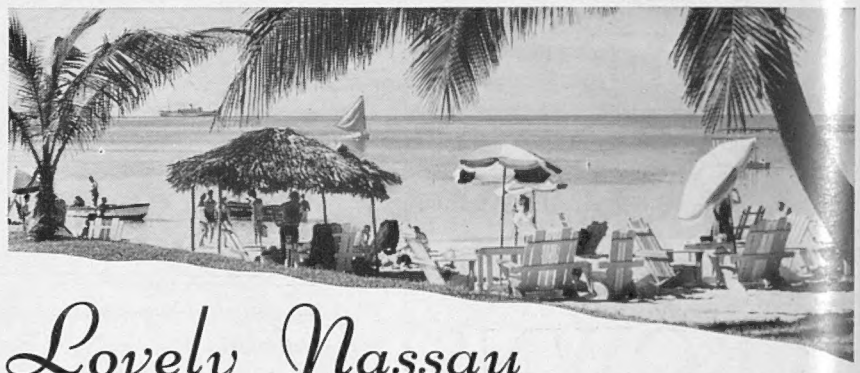

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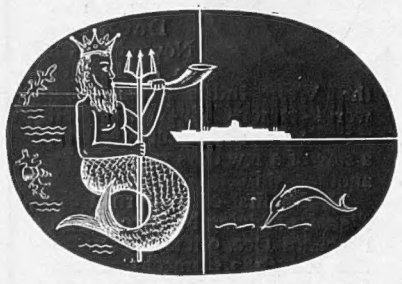

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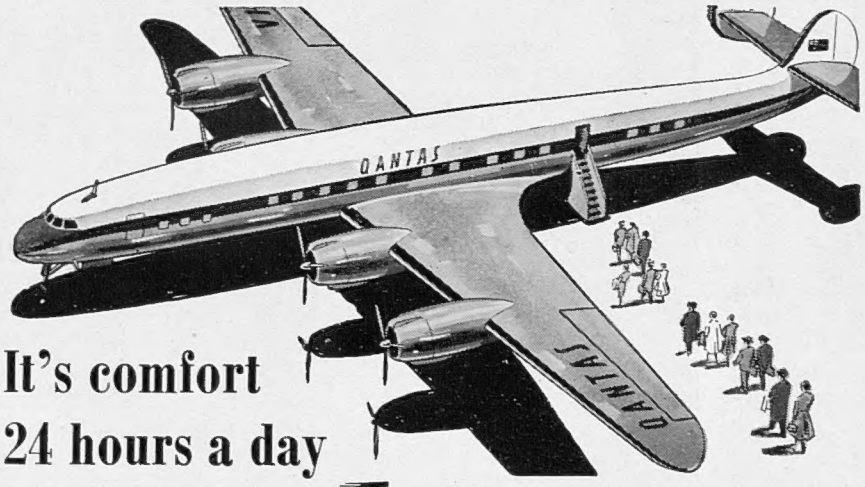

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